

P A T H E T N E M^{1,2}**Scene 1. The Court of Ngastina**

(Wayang: *Duryudana* *Kilatbuwana*, *Puntadewa*, *Wrekudara*, *Janaka*, *Nakula*, *Sadewa*, *Sangkuni* and maidservants.³)

(*Gendhing Ketawang Gendhing KABOR*; *laras slendro pathet nem, sirep*)

(Narration)

*Swuh rep data pitana*⁴ Which is the nation that is *eka adi dasa purwa*? Eka refers to unity; adi, supreme; dasa the number ten; and purwa denotes primeval: the beginning. While the existence of God can be seen in the beauty of the land, the shimmering firmament, the endless oceans and the infinite universe, the most divine expression of God's beneficence is the land and nation of *Hastina*, also called *NgGajahoga* and *Limanbenawi*. It is called Hastina because it was built by Prabu Hastimurti. It is also called Limanbenawi and Gajahoya names which derive from the word "elephant", which once roamed this region in great numbers. It is a beautiful country, and it is fitting that we begin our story with a description of Hastina, which is an archipelago of islands set in the ocean, caressed by the ceaseless waves of the blue sea, framed by the horizon, where the water meets the sky. The rough shoreline is cut with crags of outcropping rock, dotted with deep caves where *lawet*⁵ birds nest, then take to wing and float and dart in the sea breeze. White sand beaches rise up to lush green coconut groves; the land is fertile, so that all types of plants can grow. A string of serrated mountain peaks scrapes the sky, rivers meander out of clear water lakes, branch off and channel into aqueducts for the irrigation of the rice paddies and livestock meadows. The land is properly managed for the highest yield. Rich flora offer their fruits, and the blessings of Bathara Sri⁶, are apparent in the golden waves of rice. Gardens provide vegetables to complement the rice, and trees are so heavy with their fruit that they bend over. *Pala kependlem*, *pala gumandul* and *pala kesimpar*⁷, are in abundance, along with various herbs grown for medicine. Livestock and fowl are tended in open meadows without fence or yoke until sunset when they are led back to their stables. None of the barns are locked, because thievery does not exist - the people of this country work together, devoting their lives toward the greater glory and honor of nation and country. The forests are well-managed so that they remain lush for future generations, necessary for the future well-being of the country.

Look even closer, and notice how people from every walk of life strive for community esprit and refrain from injuring one another. They are united in an ideology that seeks a unity of inspiration, intention, thought and style, stressing a strong work ethic and national unity. Their leaders are noble, with great insight and discipline, and they work intently for the greater good of the nation and the king. Priests, holy men, monks are diligent in the practice of asceticism, clear in thought, unshakable in faith, devoted to the people's

happiness and world peace. Each day at the appointed hour the sound of prayers ring out to honor the supreme God, in the hope He will shower Hastina with even greater blessings. Trade and commerce continue day and night, without stopping, like a great river, endless and deep. Bargaining is good-natured, with no ill-will. Water continues to flow, enriching the soil, so the produce grows lushly. Consequently, food and clothes in Hastina are always inexpensive. The fame of Hastina is such that many *Nalendra* from abroad are anxious to establish diplomatic relations through the exchange of ambassadors as a testament to their good intentions. It may be said that Hastina is in the midst of a golden age; in other words, *panjang, punjung, pasir, wukir, loh, jinawi, gemah, ripah, karta, tata ugi raharja*.⁸ Its potential is limitless.

Who then is the ruler of this land? The Prabu has many names. His title is *Sri Maharaja Prabu Duryudana*. Also *Prabu Suyudana*, *Kurupati Kurawaendra*, *Jakapitane*, *Jayapitana hang Gendarisuta*, also *Prabu Tripamangsah*, also *Sang Dhastraratratmaja*. The name *Prabu Duryudana* signifies his right to command the military. *Suyudana* comes from *Suyud*, or 'bow' and *Dana*, meaning 'gift', because those near him bow low in reverence and those in the distance salute. *Kurupati* means Prabu of the Kurawa family. *Kurawaendra* because he is the first born of the one hundred Kurawa brothers, who have only one sister, named *Dewi Dursilawati*, who married to the Prabu of the land of *Singhu*, *Raden Jayadrata*. *Jakapitane* means serious in his worship. *Jakapitana* from the word "*jaka*" meaning "bachelor", because he was crowned Prabu before being married. *Hang Gendarisuta*, also *Sang Dhastraratratmaja* because he is the son of *Narpati Dhastranagara* and *Dewi ngGendari*. *Tripamangsah* because he is one child of a set of triplets. The *Nalendra* has many ministers who govern the kingdom through the principles of *sama - beda - dana - dhendha*.⁹ He is responsible for taking care of the Kurawa brothers whose behavior is far from noble.¹⁰ As brothers to *sang nata*, they try to behave themselves. To describe the vastness of the kingdom and the greatness of the *praja* would take the entire night, this will have to suffice.

Let us now move away from the description of the kingdom and the king's family, because the morning of *Respati* has just dawned. It so happens that today is the month of *Palguna*, the windu *Sengara* and the year is revealed by *Suryasengkala*.¹¹ *Kangunan Handhalang Konjuk mring Gusti*.¹² Sunlight shines brightly across the world, creating a convergence of energy. The dawn breaks in the east, the clouds softly diffuse the light on the pavilion of Ngastina on this day of the meeting. His Majesty is sitting on a throne carved in the ivy-leaf pattern; the throne sits on a wide pink carpet plaited with shining golden thread, scattered with lotus blossoms. The air is heavy with the fragrance of *kasturi* perfume, which wafts out into the courtyard. *Sang nata* is escorted to the meeting by his retinue. The magnificence of his majesty is such that he does not appear human - more like the God *Sang Ywang*

Bathara Kuwera who sits on his throne in heaven surrounded by angels. The room is filled with people who swell like the ocean at high tide with the king's arrival. The palace yard is festooned with decorations. Parasols are in such abundance they resemble mushrooms on the forest floor in rainy season. There are many soldiers, standing erect with their spears, like teak trees in dry season. In the town square there are twin banyan trees named *Kiyai Dewandaru* and *Jayandaru*, and two ancient cannons from the reign of *Kyai Lindu* and *Nyai Mendhung*, still quite formidable in appearance. Suddenly a hush falls over the crowd. No sound is heard, not even an insect. Everything is still. Then the sound of gamelon music is heard; mingled in is the voice of the *pesinden*. The music is both calming and vivid, never monotonous. The birds dart under the ceiling of the open hall and sing, subtly enriching the beauty of the scene. Who is sitting in front of the attendants? No doubt it is the new *Penembahan*, hailing from the *Ngawu-awulangit* hermitage,¹³ who is called *Begawan*, or *Penembahan Kilatbuwana*. He has recently become the teacher of both the *Kurawa* and *Pandawa* brothers. Also present is the *Prabu* of *Ngamarta*, *Prabu Darmakusuma*, also called *Puntadewa*, who is accompanied by his brothers *Radyan Werkudara*, *Radyan Arduna* and the younger twins, *Radyan Nakula* and *Sahadewa*. Behind them is *sri nata*'s uncle, the satriya of *Plasajenar*, *Radyan Harya Suman*, also called *Radyan Patih Harya Sangkuni*, also *Sang Trigantalpati*. Though there are many attendants at this meeting, it is very quiet as the assembled wait for *Prabu Duryudana* to speak. The cannon of *Ngastina* fires seventeen times: *Sang nata* is about to begin.

(*Gendhing: Genghang KABOR*, *laras slendro pathet nem*, finish and then go on to *Ladrang KRAWITAN*;; *laras slendro pathet nem*, and then *suwuk*.)

(*Suluk: PATHET NEM WANTAH*, *laras slendro pathet nem*)¹⁴

*Dwan sembah nireng ulun,
Kapurba risang murbeng rat, O---
Ing Sahananingkang, O---
Nikanang sihing dasih,
Maweh boga sawegung,
Maksih ring delahan, E---
Yan kanang mamujwenga, E---, E---, O---, E---*

(*Suluk: Ada-ada GIRISA*;; *laras slendro pathet nem*)¹⁵

*Tidhem jroning panangkilan
Semune kawuryan,
Wigatining karsa,
Kapareng sri nata prabu,
Kang miyos tinangkil,*

*Benten lan saban-saban,
Akanthi prabawa kekes,
Getering tyas, O---
Kang samya sumewa,
Tan manyabawa, O---*

(Dialogue:)

DURYUDANA

Greetings, brother, Prabu of Ngamarta. I do not think you have had to wait too long here in the *Pendhapi* of Negari Hastina, and I, your elder brother, would like to offer my good wishes, and I fully hope you will accept them, dear brother, Prabu of Ngamarta.

PUNTADEWA

Your greetings enter my head, are tied up in my hair, go into my chest and enrich me,¹⁶ my elder brother, Prabu of Ngastina. I have arrived here safe and sound, under your protection, and I offer my salute, here under your grace, *kaka prabu*.

DURYUDANA

Yes brother, I accept your greetings happily, and since we are both kings, and equal in stature, please feel free to make yourself comfortable.

PUNTADEWA

Thank you, all is well, *kaka prabu*.

DURYUDANA

Dhimas Werkudara, I offer my blessings on your arrival here in the palace of Ngastina, brother Werkudara.

WREKUDARA

Hes... yeah, brother Kurupati, I accept your greetings, brother Kurupati, and I offer you mine as well, Duryudana, my brother.

DURYUDANA

Yes, brother, I accept your greetings, may you accept mine.

WREKUDARA

I accept them gladly, Suyudana, my brother.

DURYUDANA

Handsome brother, you had a good trip?

JANAKA

Yes, thank you, thanks to your blessings which protected my every step. I hope you don't mind accepting my greetings, *kaka prabu*.

DURYUDANA

Yes. I accept happily. Please accept mine, brother.

JANAKA

Yes, I accept your blessings gladly, my brother.

DURYUDANA

Brother Nangkula, brother Sahadewa, no problems on your trip, I hope, my dear, precious twins.

NAKULA

Yes, through your blessings, I am safe. Please accept my greetings, my brother.

SAHADEWA

Yes, I am safe, my brother. Please accept my greetings, my brother.

DURYUDANA

Yes, my brothers, I accept your greetings. Make yourself comfortable.

NAKULA

Thank you, all is well, my brother.

SAHADEWA

Thank you, all is well.

DURYUDANA

Well. Bapa Penembahan Begawan Kilatbuwana, my respected guru. Now that my Pandawa brothers have become your students and are seated before you, please, Penembahan, begin your lesson to the Pandawa.

KILATBUWANA

Yes, my son, thank you for turning this meeting over to me. My son Prabu Darmakusuma, I trust you arrived safe and sound? Son?

PUNTADEWA

Yes, thanks to your blessings my trip was uneventful. Please accept my greetings.

KILATBUWANA

Yes, I already have. My son Werkudara, is everything all right?

WREKUDARA

Yes, Penembahan. Nothing is wrong.¹⁷

KILATBUWANA

Janaka, my handsome son, is everything alright?

JANAKA

Yes, and I am listening, *Rama Penembahan*.

KILATBUWANA

And the dear twins, my sons. Make yourself comfortable.

NAKULA

Yes, and I am listening, *Rama Penembahan*.

SAHADEWA

Yes, and I am listening, *Rama Penembahan*.

KILATBUWANA

It is with great joy that I come before Prabu Duryudana and also Prabu Darmakusuma and all my Pandawa sons who requested that I, the Penembahan of Ngawu-a-wulangit, Begawan Kilatbuwana, become your guru, to be like a parent, to be the one who gives you instruction. Now, here in the hall of Negari Ngastina, as my son Prabu Duryudana has said, we will have an important meeting. No, we have not come here to discuss the state of the kingdom, but rather, this is my opportunity to act as teacher to both Pandawa and Kurawa. While I have many faults, I am still your elder, and I will try to teach you as best I can. If I do not meet your expectations, I hope you will find it in your hearts to forgive me. At this time, I would like to give you the opportunity to ask of me any question that you wish. I have been your teacher for some time, and have shared much knowledge with you, but perhaps something remains unclear? Or perhaps you have questions relating to matters apart from my teachings? I will try to give you insight in your search for wisdom.

(*Suluk: Pathet Nem JUGAG, laras slendron pathet nem*)¹⁸

*Hanjrah ingkang puspita rum,
Kasilir ing samirana mrik, O---ng
Sekar gadhung,
Kongas gandanira, O---
Maweh raras renaning ndriya, O---, E---*

(*Dialogue*)

KILATBUWANA

It is an auspicious evening, and being *Sukra* ¹⁹night it is appropriate to hold a meeting for the purpose of promoting clarity of thought. I will give my son Prabu Duryudana the first chance to ask. Go ahead ask seek my wisdom, my son, while I still live.

DURYUDANA

Very well, perhaps you can shine some light on this question. How can I inspire respect? How can I attain dignity and honor in this life?

KILATBUWANA

It is written that three things are required: *wirya*, *harta* and *tri winasis*. *Wirya* is associated with vocation, position and social status. *Harta* refers to property, *winasis* means knowledge. To have dignity or to be respected in this life,²⁰ if it is possible, you must attain all three, or at the very least, one of them - vocation, property or knowledge. A life without vocation, property or knowledge is not worth more than a dry teak leaf. Nevertheless, there is something more important, my son. Though one may attain a fine occupation, good property and wisdom, he will not receive respect if his behavior is bad. Therefore, *wirya*, *harta* and *tri winasis* must be complemented by good behavior and good speech everyday.

DURYUDANA

I see. Thank you.

KILATBUWANA

Therefore, in your case, you clearly command respect as the Prabu of Praja Ngastina. Certainly you are rich in *banda* and rich in *bandu*. Rich in *banda* means you have many possessions. Rich in *bandu* means you have many relatives and warriors. But you must make it complete, my son, with good behavior and speech. This is how you attain real dignity and respect, not just through your occupation, property or knowledge.

DURYUDANA

I see. Thank you very much, Penembahan. For the time being, that is enough. Let me turn you over to the Pandawa brothers.

KILATBUWANA

My son Darmakusuma. Do you have any questions, son?

PUNTADEWA

Yes I do. As your son from Ngamarta has been given insight, I, too, wish to receive your wisdom, Penembahan. I would like an explanation of an esoteric expression I have heard - "Clothes for the body" and "Clothes for the soul",²¹ What is meant by that?

KILATBUWANA

The "Clothes for the body" are not property, not fine apparel. They are conduct, actions and speech in daily life. These can be a means by which one may attain happiness in this life.

PUNTADEWA

I see. Then what are the "Clothes for the soul"?

KILATBUWANA

The "Clothes for the soul" are thought, sensitivity, character, and intention. *Cipta*, or thought, through which we gather knowledge. *Rasa*, sensitivity, through which we consider or value something. *Budi*, character, through which we control something, and *karsa*, intention, through which we act. Those are the "Clothes of the soul", my son.

PUNTADEWA

Thank you. I have been listening carefully. What you have said is only a small portion of your knowledge, yet it enriches my understanding.

KILATBUWANA

That will have to be enough for now, my son. Do not expect too much at first, son.

PUNTADEWA

Of course.

KILATBUWANA

Werkudara, What do you have to ask me, son?

WREKUDARA

If I might be allowed, I would like an answer to a riddle that once was posed to me. "What should be abandoned if one wishes to acquire friends, what is it that, if relinquished, allows one to live in peace?"

KILATBUWANA

Ha ha ha. Are you asking me, or are you testing me, Werkudara?

WREKUDARA

As a teacher, you should be like a well. You should allow others to draw from your wisdom. Don't be suspicious.

KILATBUWANA

Alright, alright. I am ready whether you wish to ask or test me, my son, since I've been around and seen a few things in my time.

That which should be abandoned in order to develop strong friendships are those personality traits known as *anggep-anggepan*. Those of this character display arrogance, pride, boastfulness, ill-temper, snobbishness, belligerence and self-righteousness. Those are the characters that people try to avoid.

These people never participate in community activities, which is why we often refer to them as 'loners'. If one wishes to avoid becoming such a character, my son, he should be well behaved, kind, open to contrary points of view,

well spoken, aware of his own shortcomings, diligent in his search for knowledge, and willing to help others without expectation of reward. As a result, many people will love him and he will have many companions.

WREKUDARA

I see. Wow. That...that was quite an impressive little speech.

KILATBUWANA

Well, I've been practicing for over a month.²² I'm a proud old man, and I couldn't stand it if people stopped listening to me. I have to stay sharp, in case some smart-ass punk tries to stump me.²³

WREKUDARA

Fair enough. Now what is it that has to be given up in order to live in peace?

KILATBUWANA

What must be relinquished in order to live in peace is selfishness, since that is the quality which makes a man hesitate, worry, prejudge, get into trouble, and act inappropriately. Selfishness, defined as the pursuit for personal pleasure, is what makes us hurt our fellow man. We forget that God is beneficent and just. If you are willing to gain control over your passions by performing asceticism day and night, if you are willing to work hard, then you will be given peace in this life. He who lets go of his selfish personal interests will work for the greater good. And such a person will be patient, humble, divine, open-hearted and as good as gold. Yes means yes, and no means no. Therein lies eternal peace, Werkudara.

WREKUDARA

Cool.

KILATBUWANA

Anything else?

WREKUDARA

That's enough. When I need something else I'll come over to your house.²⁴

KILATBUWANA

Ahem...Moving on... Janaka. Any questions, son?

JANAKA

If I may, Penembahan, I would like to ask, hmm, how shall I put this? Well, since I am so famous for my love life, I would like to know what is actually meant by the word "love".

KILATBUWANA

For simplicity's sake, my son, I will say that there are two kinds of love. The first is true love, and the second is love *mirunggan*. True love wants for nothing, it is self-sustaining, whereas love *mirunggan* is qualified. An example of true love is a mother who gives birth to a child. Although she sheds her blood, gambles her life - often losing - she has no specific intention or ulterior motive. She is the mother of the child and that is enough. That is true love, my son. A child can never fully return the intensity of his mother's love since the mother risks her life to create the child's life. In the case of love *mirunggan*, however - that is the type of love we give domestic animals. We "love" them but one day we hope to make money from them. That is love *mirunggan*. Therefore, whenever possible, seek true love everywhere. For example, your relationship with your wife. Be sure that it is true love and not love *mirunggan*. Your love should come from the love of God who governs the universe. Your love should be without specific intention or ulterior motive, but rather the natural bonding of man and wifeoman. Love and protect your wife, that is true love. Stay away from love *mirunggan*. An example might be marrying a woman in order to improve your station or your income bracket. That is love *mirunggan*.

JANAKA

I listen and understand, Penembahan.

KILATBUWANA

Anything else, my son?

JANAKA

For the time being, that is enough, Penembahan.

KILATBUWANA

Nakula, Sahadewa, what are your questions, sons?

NAKULA

I would like to ask Penembahan Begawan Kilatbuwana... I want...because I lost my parents when I was just a little boy, so what I would like to know is...what or who is meant by the word "father" and "mother".

KILATBUWANA

What is meant by a "father" is a man who sires a child. But, more than that, a man who protects and nurtures and clothes a child, that too is a father, even if he does not sire. A third type of father is a man who is your teacher. A teacher is also called a father. So, although your father Prabu *Pandu* has passed away, your brother Prabu Darmakusuma has protected you since you were a little boy. So until you are fully grown, you should refer to your elder brother as father. And a teacher, who gives you words to live by, he too is your "father".

NAKULA

I see. What then is meant by the word "mother".

KILATBUWANA

What is meant by the word "mother" is one who gives birth. Secondly, one who protects, cares for, nurtures, heals, and clothes is also called a mother. And thirdly, a woman who leads a child into adulthood is also called a mother. As an example, the case of the *Patih* of *Ngawangga*.²⁵ While the woman who gave birth to him was *Dewi Kunthitalibrata*, his aunt *Nadha*, the wife of *Adirata* has the right to be called his mother since she took care of him, looked after him, and led him into adulthood.

NAKULA

I see, thank you very much, Penembahan, for giving us, Nakula and Sahadewa, insight.

KILATBUWANA

Sengkuni, what are you going to ask me?

SANGKUNI

I have no questions. I'm happy just listening to the music. I try not to think too much.²⁶

KILATBUWANA

We will talk later, then. My son Duryudana and brothers Kurawa, and also my Pandawa sons, that concludes today's lesson, and it must suffice for now. It has been a long time since I have visited *Negari Ngastina*, and I haven't yet told you what my true purpose is in making the long trip from *ngAtasangin*²⁷ to *Negara Ngastina*. I am not here just to teach - I have a more important purpose that I would like to explain, my sons.

I, Bapa Begawan Kilatbuwana of *ngAwu-awulangit* have come here with a message from God that I recently received in a vision. I am here to fulfill a mission of the utmost importance. My sons, you must know that according to many wise people and prophets, there approaches an apocalyptic period of time known as *Bratayuda Jayabinangun*, that is, the battle between Kurawa and Pandhawa for *Negari Ngastina*.

Dear children, according to the vision I received, the war can be cancelled and the fighting avoided. I have come here to *Negari Ngastina* in an effort to cancel the *Bratayuda Jayabinangun*, so that a war will never take place. My children, if the great battle ever comes to pass, the dead will not only be the Pandhawa and Kurawa but also your respective citizenry, who will shed blood, rend flesh and break bones for your sake. Try to imagine the cries of an orphan who has lost his father, the agony of the widow whose husband is dead, and of the parents, who will lose their children. Think of the great financial loss and the destruction of property. That is why, my children, I have an interest in setting up a reconciliation between the Pandhawa and Kurawa.

From today on, dear sons, if you are really my disciples, you must forget the bad blood between you. Don't make Negara Ngastina a battleground on which you fight for authority. Don't forget that Negara Ngamarta is Negara Ngastina, Ngastina is Ngamarta. You are all the grandsons of Begawan Wiyasa.²⁸ Furthermore, you are fighting over Negari Ngamarta which in fact is not even yours - it is a legacy of Prabu Hastimurti. The last owner of this country was *Begawan Bisma*, and so it still belongs to Grandfather Bisma. You do not really own it. What do you say, sons? I am asking you to reconcile. I wish to unite Pandhawa and Kurawa. Ngastina and Ngamarta must unify, never again to be drawn asunder. Duryudana, what do you say, my son?

DURYUDANA

I offer my deepest thanks, you are very kind. I believe you are not a mere advisor or diplomat, hoping to reunite the Kuru and the Pandhawa, but are, in fact, a great prophet bringing the word of God. I surrender myself to your will, and to the collective will, which will hopefully lead to the reconciliation of Pandhawa and Kurawa.

KILATBUWANA

Darmakusuma, what do you say, son?

PUNTADEWA

Penembahan.

KILATBUWANA

Yes.

PUNTADEWA

I have listened very carefully to your words and I am relieved that your wish is to fulfill God's will and secure a reconciliation between Pandhawa and Kurawa, and moreover, cancel the Bratayuda Jayabinangun war. But, I am one of five Pandhawa brothers and we are like eggs in a nest, if you break one, you break us all. As brothers, we must be united in thought and intention, so my position must be the position of all my brothers.

KILATBUWANA

One moment. Are you not the Prabu of the Pandhawa?

PUNTADEWA

Of course, but I would like to consider the opinion of my younger brother Werkudara first, if you don't mind.

KILATBUWANA

Very well, carry on..

PUNTADEWA

Brother Werkudara.

WREKUDARA

Yeah? What?

PUNTADEWA

The plot thickens, brother. I just discovered that today's lesson concerns the fate of our kingdom. I came here only expecting to develop my knowledge and skill.

WREKUDARA

Sometimes you speak like a child. You know that I have followed you here to Negara Ngastina and that, if necessary, I will follow you to the ends of the earth. I will follow your orders because I know that you, my brother, are smarter than I am.

PUNTADEWA

Yes, but even so I am only human, so is there something wrong in asking your opinion, Werkudara?

WREKUDARA

Well, since you asked, yes, in fact, I do have an opinion. The Pandawa have a charioteer²⁹ and the Pandhawa have a guardian.³⁰ The former is Kresna and the latter is Semar. I think that any reconciliation between the Pandhawa and the Kurawa, and any "cancellation" of the Bratayuda can only be accepted by the Pandhawa with Kresna's knowledge and the Ki Lurah Badranaya's approval.

PUNTADEWA

There it is. I am satisfied. I was just curious to see if we were thinking along similar lines, brother. May I speak, Penembahan?

KILATBUWANA

Yes, what is it, Darmakusuma?

PUNTADEWA

Although I have only spoken to my brother Werkudara, I know that our will represents the will of my other brothers, Arjuna and the twins. I would like to offer my deep respect to you, but I am afraid there are other considerations. I feel obliged to tell this to the Prabu of Dwarawati, who is the charioteer of the Pandawa. You see, the Pandhawa and Sri Kresna and Brother Semar are like a chariot, charioteer and caretaker. The chariot are the Pandhawa, the charioteer is the Prabu of Dwarawati, and the caretaker is Brother Semar. If the carriage were to take off without a driver and without proper maintenance, I worry it would come to damage.

KILATBUWANA

I am an old man, but I am still alert. I considered this possibility before I broached the question. I decided, along with Sri Duryudana, to send a letter of invitation to Dwarawati to invite Kresna here to Negari Ngastina. Kresna has responded, mentioning something about Bapa Guru Penembahan Durna, alias *Dhay-wang Kumbaya*, who was upset by my teaching here and fled to *Praja Dwarawati*. I received an answer from Sri Kresna stating that he is willing, today, to come here to Praja Ngastina to witness my reconciliation of the Pandawa with the Kurawa.

PUNTADEWA

Thank you very much; that is in accordance with my wishes.

KILATBUWANA

Yes, my son, your father has considered everything, you know.

(*Suluk: Sendhon PANANGGALAN, laras slendro pathet nem*)³¹

*Siyang pantara ratri,
Amung cipta pukulun, E---
Tan ana lyan kaeksi,
Mila katur kang cundhamanik,
Prasasat rageng sumembah,
Ulun kang sumembah,
Munggwing padanta prabu,
Myang kagunganta singsim,
Saksat sampun prapti,
Katon asta pukulun,
Wulanten narapati, O---
Rama dewaningsun, E---*

(*Pocapan*)

So it goes, and the murmuring of the attendants in the Hall of Ngastina has not yet died when suddenly, from the opposite direction, a diamond-like shining chariot descends from heaven. No question, it is the Nalendra of Dwarawati, Sri Bathara Kresna, who is now stepping from the carriage *Kyai Jaladara* he light reflecting off the attendants causes them to look like a **sun drenched flower**.³²

Scene 2 - The Lines Are Drawn

*(Wayang: Kresna enters)*³³

(Gendhing: Landrang KEMBANGPEPE, laras pathet manyura, sirep)

(Janturan)

Moving gracefully as a peacock, slowly like a lumbering elephant, the Prabu of Dwarawati ascends to the hall of Ngastina without a sideward glance. His expression is intense, his face shines, and his breast is bare. His human form seems to fade and he appears to be the incarnation of Sang Hyang Bethara Wisnu. Why is this? Because Sang Nata believes that this day in Negari Ngastina is a day of decision.³⁴ While he comes to Negari Ngastina alone, he is confident. Knowing that he stands for what is right, he fears nothing. Finally, the Nata of Ngastina asks the Nata of Dwarawati to have a seat next to the Nata of Ngamarta. That is the scene, briefly told.

*(Gendhing: Ladrang KEMBANGPEPE, laras slendro pathet manyura, wudhar)*³⁵

(Gending : Ladrang KEMBANGPEPE, laras slendro pathet manyura, suwuk)

*(Suluk: Pathet NEM JUGAG;, laras slendro pathet nem)*³⁶

*Atap para hapsari tumonton ing sang dwija,
Kadya nir jiwa, O---
Kagagas ing tyas dahat kewran,
Karyanira datan pantuk samya myang rengganing prabata, E---
Roning kadhep kumelap pindha pangawining sang dwija, E---, E---, O---*

(Dialogue)

DURYUDANA

Excuse me, you have only just arrived, but let me offer my blessings to the Prabu of Dwarawati, Sri Bethara Kresna.

KRESNA

I accept your blessings with open arms, yayi Prabu Duryudana, and in return, I hope you will accept mine.

DURYUDANA

With pleasure. I accept fully, with great joy, the greetings of the Prabu of Dwarawati.

PUNTADEWA

I offer my greetings on your arrival, Prabu of Dwarawati.

KRESNA

Yes, I happily accept your greetings, brother. Please accept mine, Prabu of Ngamarta.

PUNTADEWA

Yes, I accept with honor.

WREKUDARA

Jlitheng,³⁷ my brother, welcome. Please accept my blessings, *jlitheng*, my brother.

KRESNA

Of course, Dhimas Werkudara. I accept your blessings, please accept mine.

WREKUDARA

Sure, happily.

JANAKA

I offer my blessings, brother.

KRESNA

Dhimas Janaka, I accept your blessings. Please accept my good wishes.

JANAKA

Yes, happily.

NAKULA

I offer my greetings.

SADEWA

I offer my greetings, brother.

KRESNA

Yes, my twin brothers. Accept my blessings, brothers.

NAKULA

With pleasure.

SADEWA

With pleasure, brother.

KILATBUWANA

Sinuwun Dwarawati, welcome to Praja Ngastina. I am the one known as Begawan Kilatbuwana.

KRESNA

I see, Penembahan. I accept your greetings. I encountered no obstacles on my journey. As you are a holy man, I cannot bless you, but please accept my respectful salute.

KILATBUWANA

Very well, I accept with pleasure.

KRESNA

Brother, the long trip from Negari Dwarawati to Negari Ngastina was well worth the effort knowing that yayi Prabu Duryudana would be here to greet me. But why have you asked me to come? As far as I know, I am not a puppet state, governed by Negari Ngastina. The court of Ngastina is linked by blood to the court of Dwarawati, and I see that the Pandawa brothers are here taking part in the meeting, so I am sure that I will agree with the outcome of this meeting with yayi Prabu Duryudana.

DURYUDANA

Kaka prabu, I have waited desperately for your arrival. First, and most important, I would like to inform you that the brothers Kurawa and the brothers Pandawa are being taught by the Bapa Guru Penembahan Kilatbuwana who is seated before you. Secondly, kaka prabu, Penembahan Begawan Kilatbuwana has shared much wisdom with myself and the Pandawa brothers on the ways to attain dignity. But today we have been discussing something that is important to all people. That is because a divine vision has been received by Bapa Penembahan Begawan Kilatbuwana ordering him to cancel the Bratayuda Jayabinangun. From this day forward we propose to cancel the great war between Pandawa and Kurawa, and from today on, Negari Ngastina and Ngamarta are one; Kurawa and Pandawa have been reconciled by Begawan Kilatbuwana. Kaka prabu, this is a noble effort that should be exalted 'round the world. Why should we accept this war as inevitable? Why should brothers take arms against their brothers? But as a point of order my younger brother, the prabu of Ngamarta, has stated that they have a charioteer and a guardian, and that you are that charioteer, while the guardian is Kakang Lurah Badranaya. The Pandawa brothers agree to reconcile with the Kurawa if it is with the knowledge and approval of you, the Prabu of Dwarawati, and Ki Lurah Badranaya. That is why I have desperately awaited your arrival here at Negari Ngastina. I hope that you will bestow your blessings on the goals of Bapa Penembahan Begawan Kilatbuwana, fulfill God's will, cancel the Bratayuda Jayabinangun and reconcile the Pandawa and Kurawa.

KRESNA

Brother, at first glance this proposal seems to be a good idea. At first glance, Begawan Kilatbuwana's motives seem divine. But since my interests are at stake here, I retain the right to accept as well as refuse, brother.

DURYUDANA

Of course, and so...?

KRESNA

And so, if you don't mind, I would like to speak directly to the new teacher of Pendhawa and Kurawa, Begawan Kilatbuwana.

DURYUDANA

Be my guest, kaka prabu. Bapa Guru, the Prabu of Dwarawati has something to say to you.

KILATBUWANA

Very well, Kresna. But why is it that you speak like someone with their mouth full of pie? ³⁸ I am sure it tastes sweet but nevertheless it is an unpleasant sight. First, you say that the idea seems good "at first glance"?! Why do you say "at first glance"? Are you saying that stopping a war and uniting brothers could under any circumstances be wrong?

KRESNA

Penembahan, there are a few things I'd like to know, since you presume to cancel the Bratayuda Jayabinangun and reconcile the Pandawa with Kurawa. Number one, where did this idea come from?

KILATBUWANA

I received a vision.

KRESNA

From who?

KILATBUWANA

A vision from God.

KRESNA

What God? From where?³⁹

KILATBUWANA

Well, of course, the highest God, the omnipotent one, who presides over the universe, and who controls destiny, including the fate of the Bratayuda Jayabinangun.

KRESNA

From that answer, I must emphatically reject your proposal, since a vision must be clear, from a particular God, who must be named, and from a particular heavenly realm, and with a specific mandate. Let me tell you something, mankind has no control over fate. Fate transpires in reaction to historical realities. Fate is inevitable and relentless, and while it can, occasionally, be anticipated by prophets, it cannot be changed. An analogy would be the movement of the sun, which rises in the east and sets in the west: Can anyone influence the path of the sun? Thus, I will accept your pipe dream of cancelling the Bratayuda Jayabinangun if you have the power to make the sun move from west to east.

I'll offer another example: a human being's life begins in the mother's womb, evolves into a baby, able to lie on his side, able to lie on his stomach, later able to crawl, sit, walk haltingly, and then become an adolescent, grow old, and ultimately die. That is fate.

But let us return to the issue at hand. When we speak of the Bratayuda, or "Great War" we are not speaking only of the *battle* Bratayuda Jayabinangun. There are, in fact, twelve battles all told, which are categorized into four. They are *Pamuksa*, *Gojalisuta*, *Guntarayana*, and *Bratayuda Jayabinangun*. If you deny the Bratayuda Jayabinangun, you deny history as well, including *Sari Kudhup Palwaga*, the great battle between monkeys and *yaksa* in Negari Ngalenka. You also deny *Pamuksa*- the great battle between Negari Ngastina and Pringgondani in the reign of Paman Prabu *Pandhu's* and Prabu *Tremboko*. These great battles are extremely relevant in this context, since they historically constitute fin-di-siecle, transitional periods between a dark age and a renaissance, when an age of decadence collapsed, making way for a re-emergence of the human spirit. If one were to negate history, decadence would spread once again, and human dignity would vanish. That was why I said that your idea to negate the Bratayuda Jayabinangun seemed good "at first glance", when actually it is laced with poison. Your proposal will lead to the destabilization of Praja Ngastina and Ngamarta and cause turmoil among the *Brata* Pandhawa, Penembahan. Therefore, without any more cheap talk and without any excuses, I refuse to approve the cancellation of the Bratayuda Jayabinangun!

(*Suluk* : Ada-ada MATARAMAMAN JANGKEP, *laras slendro pathet nem*)⁴⁰

*Sigra kang bala tumingal,
Acampuh samya ngedali Lir thathit wileting gada, O---ng,
Lir thathit wileting gada, O---ng,
Dhanyang gung magundhang niti,
Benjang sang aji mijil, E---*

(*Dialogue*)
KILATBUWANA

*Leketheking jagad, gelah-gelahing bumi, panuksmaning jajal-laknat.*⁴¹ Your dark side is now clear for all to see, Kresna. It is said that you are the avatar of Wisnu, a manifestation of the one God who has the power to bring peace, but in fact you are the one who brings anarchy into this world. You incite hostility between kinsman, Kresna, and, moreover, bring wickedness to this world. Here we have an opportunity to reconcile brother with brother, to end the horror of war, and yet you will not allow it. That means that you are the one responsible for this feud!

KRESNA

Kilatbuwana! Watch what what you say! Don't abuse your elevated position here in Negara Ngastina. I, Srinata nDarawati Kresna, will not allow this to continue!

KILATBUWANA

Are you shirking your responsibility? Remember that you are the charioteer of the Pandawa. The Pandhawas have accepted my plan to make peace with the Kurawa, why is it that you, the driver, refuse to lead the carriage and the horses?

KRESNA

I will lead them when they listen to me, and if they do not, then I wash my hands of it. Penembahan, talk is cheap, it is obvious what is good or bad. If you try to cancel the Bratayuda Jayabinangun, you will lose your life before you stake it, Priest.

(Wayang: Kresna exits)

(Gendhing: SREPEGAN, laras slendro pathet nem)

(Dialogue)

DURYUDANA

Bapa Penembahan, why was the Prabu of Dwarawati so upset?

KILATBUWANA

It doesn't matter. Don't worry, sons. In fact, this incident will help to further our goal of canceling the Bratayuda. Darmakusuma, Werkudara, Janaka, twins: you have been abandoned by your brother from Dwarawati, but do not despair. Trust me, and I, Kilatbuwana, will take Kresna's position as your advisor.

PUNTADEWA

I see. Werkudara, what do you think?

WREKUDARA

The decision is yours. I will follow your lead. I trust your judgement.

PUNTADEWA

Very well, let's just wait and see.

WREKUDARA

Okay.

KILATBUWANA

Sri Prabu Duryudana, my Pandawa sons. It is clear that your charioteer, the acknowledged avatar of Wisnu, will not allow the cancellation of the Bratayuda. Nothing is gained without sacrifice. In all probability, Kakang Lurah Semar, when asked, will behave just as Sri Bathara Kresna did. Therefore the cancellation of fate and the reconciliation of the Pendhawa and Kurawa requires a sacrifice of the blood: the blood of Sri Kresna and the blood of Ki Lurah Badranaya. Duryudana?

DURYUDANA

Yes? What are my orders?

KILATBUWANA

Tell your Kurawa brothers to accompany my student, Prabu Sektisora of Cragglagah and set off at once for Dwarawati. They are to overtake Sri Kresna and finish him off as soon as they catch him. Then, bring Begawan Durna back from Dwarawati. He is an embarrassment to your kingdom.

DURYUDANA

Yes, Sir. Uncle Harya?

SANGKUNI

Yes, is there something I can do for you, my son?

DURYUDANA

Order my Kurawa brothers to accompany Prabu Sektisore and set off for Dwarawati. Overtake and eliminate kaka Prabu Kresna and to bring Bapa Guru Durna back here. Do not embarrass me with failure.

SANGKUNI

Don't worry, I'll take care of it. (*Aside*) I wonder how old Durna managed to find sanctuary there?

KILATBUWANA

And as for the second complication, the issue of that fellow with the top-knot⁻⁴² that will be dealt with by the Pandhawa as they see fit, just so long as they are accompanied by my student from Caranglagah, Prabu Dewapawka. Darmakusuma?

PUNTADEWA

Yes, sir. But don't you think we should invite kakang Semar here to Negari...

KILATBUWANA

Even if you did, he wouldn't accept a reconcilliation, my son.

PUNTADEWA

Yayi Werkudara.

WREKUDARA

What is it, bro?

PUNTADEWA

How is kakang Semar?

WREKUDARA

Don't ask me. Semar is part of Janaka's entourage. Ask Janaka, who pays his salary.

PUNTADEWA

Yayi Janaka, Kakang Lurah Badranaya is your responsibilty.

JANAKA

Of course.

KILATBUWANA

Don't hesitate, my son. Keep in mind that this is necessary for the reconciliation. Certainly freedom has a cost.

JANAKA

Yes, I am listening.

KILATBUWANA

Go with your brother Prabu Dewapaka.

DURYUDANA

Bapa, I will accompany you to the meditation room to pray for God's approval...

KILATBUWANA

Very well, son, very well.

DURYUDANA

(to Puntadewa) ...while you, kaka prabu Ngamarta, should stay here and rest while you wait for the arrival of the messenger.

PUNTADEWA

Very well, I will, *kaka prabu*.

DURYUDANA

Uncle Harya, dismiss the attendants. I am returning to the *kraton*.

SANGKUNI

Yes at once, my son.

(Pocapan)

That is how it happened. Now, having finished his speech, the great man of Ngastina returns to the *kraton*. Rising from his beautiful, gold-encrusted throne, he is escorted by valets and ladies-in-waiting who are sumptuously attired in the royal vestments. In the shade of a gold-lace parasol, he doesn't look like a human being, but rather, like a God.

3. The Gate

(Wayang: *The meeting is adjourned, all characters exit. Duryudana enters and pauses to admire the beautiful gate.*).

(Gendhing: *Ladrang SRIKUNCARA, laras pelog pathet nem, then Ayak-ayakan PANJANGMAS, laras slendro pathet nem, sirep*)

(Janturan)

King Duryudana rises from his exquisite, gold-encrusted throne and retires from the meeting-hall, escorted by his valets and ladies-in-waiting, who are sumptuously attired in the royal vestments. Shaded by the gold-embroidered parasol, he doesn't look like a human being, but rather, like a God. Stepping deliberately like a hungry tiger, with hand gestures like an injured bird, relentlessly like an elephant amuck, he moves, stops a moment to admire the gate, then moves again, gazing in wonder. Exiting the meeting, Sang Nata wears royal vestments⁴³, *gandhawara* crown, *buka sri marcukundha*, *cenontong endrakala*. Golden three-tiered *jamang* with a picture of an eagle, *tahutahan* separated by *sasra* held by *praba* gold, tied by silk thread. *Sumping adi ginubah surengpati*, earrings containing diamonds shining like two twin suns. *Praba Kunthibajra*, *kawaca gandhawari*, *padhaka gandhawara*, *Sengkang goma*, *bingel walisaya* bracelet with various colors, *karoncong parawali*, twin *supe*. *Manggaran*, *werangka ladrang* engraved in the *tunggak semi* pattern, *kandelan kemaron rekta*. *Uncal wastra ...uncal kencana*, *kampun parangrusak barong binerem mas*, *keroncong sarpa raja* decorated with a picture of a red dragon similar to Sang Hyang Antaboga meandering aimlessly. *Kelatbahu naga mangsa*, various bracelets with twin *supe*. The Prabu is escorted by handsome valets and beautiful ladies-in-waiting. Sang nata looks like the sun, no longer having a human appearance he looks like *Sang Ywang Prabancana*, the God of the wind, descending from *Madyapada*, surrounded by angels. Sang nata stops before the gate, and looks out upon the richly ornamented structure in the hope that it will set his heart at ease. The gate seems as big as the peak of *Mount Mahameru*. The roof is huge and dark red in color. The top of the gate shines as bright as the sun, and if seen alongside *Hyang Pratanggapati*⁴⁴ they look like twin suns. Its roof is plated with pure bronze, the pillars are made of iron, the stairs are of red stone, and the door is of thick glass decorated by a picture of a man and a woman, namely *Hyang Kamajaya*, the God of love, and *Bathari Kamaratih*, the Goddess of love. Therefore, when the right and left doors are open the couple appear to be separated, and when they are closed, they appear to be embracing. On both sides of the gate there are pictures of wild animals, and they are so well painted they seem alive. And on the left and right of the gate there are twin *gupala* statues. They are made of pure bronze, metal-haired, with moustaches like wire, jewel eyes, pink tongues, silver teeth, and shiny, silver tusks. Inside the nostrils and ear holes of the

effigy are *bremana* and *bremani*. Bremana are male bumble bees and bremani are female bumble bees. The monsters are holding clubs and shields. When the doors are opened or closed the bumble bees are disturbed and swarm inside the effigy with a sound like thunder. When the wind blows the bees also sound. The twin *gupalas* look like *Bathara Cingkarabala* and *Balupata*, the Gods of the yaksa, who guard the gate of the God's palace known as *Lawang Selapanangkep*. Negari Ngastina is a land where clean water is plentiful, flowing through the aqueducts to the palace and into the baths of the angelic ladies. That is why, when it is *Respati*⁴⁵ day, the flowing water smells fragrant with the perfume flowing away in the water, and everything in the palace smells wonderful. In the palace courtyard shiny blue gravel is spread, shining like bright blue stars. Because of the many golden and jewelled ornaments it is difficult to distinguish⁴⁶ day and night in the palace. When it is night it is bright as daylight. There is also a pair of songbirds. The Prabu has finished gazing at the gate's ornaments. He then orders one of his male servants to enter the palace and notify the queen that he is about to enter his chambers. The servant enters the palace at once.

(*Gendingz: Ayak-ayakan PANJANGMAS, wudhar and back to AYAK-AYAKAN, laras slendro pathet nem, suwuk*)

(*Janturan*)

And here he is, Sang Nata Prabu Duryudana has returned from admiring the gate, escorted by many companions, valets and maidservants. Who, then, is waiting in the ladies chamber? It is Sang Retnaning Ayu Kanjeng Ratu Dewi Banawati and the maidservants.

4. The Inner Palace

(Wayang: *Duryudana, Banuwati, Limbuk, Cangik, maidservants*⁴⁷)

(Gendhing: Gendhing DAMARKELI, *laras slendro pathet manyura, sirep*)

(Janturan)

Though the sun is high, the light is somewhat diffuse. This is due to the heat of the air and the dust rising from the earth, and the light being half-heartedly blocked by a cloud. The massive clouds are comforting, like light cotton being blown by the wind. Beautiful white birds are flying in formation, racing one another, darting into the cloud, reappearing and disappearing again and again. This makes the sky appear more and more beautiful. Verily Negari Ngastina is blessed with innumerable, wonderful, living creatures. Bathed in the brightness of *Hiwang Arka*, snapping like blue lightning, beautifully engraved, the gate is arched like a rainbow, shining with innumerable shimmering colors. The splendor of the green glistening, contrasting with the red, the pink and the violet. Framed by gleaming blue and white. The light bends like a rainbow drinking. The royal garden is filled with various distinct blossoms among the green of the leaves. Nestled between a wall made of red stones, blended with shiny beach sand that flickers like star light. *Adi* flowers adds to the joyful atmosphere, the bright red buds seems to be giving a brave performance which instills a sense of comfort. The white initiates a sense of rapture and the blue inspires relief. The *gadung*⁴⁸ leaves move, caressed by the wind, and bend. The pool contains clear and clean water. The surface of the water ripples because of the fish moving below the surface; the fish swim and float, touching the lotus leaves which look like a ship floating on the water. The goldfish move among the stones, racing the other fishes. The moss growing in the water, resembles clouds floating across the sky. There is a jeweled statue of a deer under the waterfall, when water strikes it drops splash to and fro. Then a golden, God-like creature appears. It is but the *prameswari*, the wife of Nata Ngastina who comes from the land of *Madras*, otherwise known as *Negari Mandraka*. She is the third daughter of *Prabu Salya* and her name is *Retnaning Ayu Banowati, Banuwati*, also *Tanuwati*. Her face is lovely and bright. She is a beautiful lady who is like an angel descended to earth. She is careful to watch her performance and clothing, she is lovely in appearance and has good manners. Delicate, smiling lips, shining eyes. a graceful way of moving, a sympathetic way of speaking- no single word can describe her charm. She has never had a quarrel with Sang Nata Prabu Duryudana, since she married him she has given him three children, and she is effectively serves his will. Not long after she is seated, she hears a voice indicating the adjournment of the meeting, so she immediately leaves her seat to meet Raka Nata Prabu Duryudana.

(Gendhing : Gendhing DAMARKELI, *laras slendro pathet manyura, wudar then suluk*)

(*Suluk: Pathet NEM WANTAH, laras slendro pathet nem*)⁴⁹

*Leng-leng ramyaningkang,
Sasangka kumenyar, O---, E---ng,
Mangrengga ruming putri, O---, ---ng,
Mangkin tanpa siring,
Alep ningkang omah
Mas lir murubeng langit, E---
Maweh raras renaning driya, O---, O---, E---*

(*Dialogue*)

BANUWATI

I welcome *sinuwun* to the ladies chamber, and I, Banowati, offer my greetings. *Bat, tobat, tobat.*⁵⁰

DURYUDANA

Yes, I accept your greetings, please accept my good wishes.

BANUWATI

I accept your wishes with respect. *Sinuwun* seems to be a bit late coming from the meeting. May I, as your wife, hear what was discussed in the meeting today? Is there something threatening the kingdom, is there some important visitor, what is it?

DURYUDANA

No visitor, no incident, but rather a proposition in the interests of both the Pandhawa and Kurawa, since Bapa Guru Penemban Kilatbuwana is going to reconcile Pandawa and Kurawa, and cancel the Bratayuda Jayabinangun.

BANUWATI

Well, well... will Panembahan Begawan Kilatbuwana be able to cancel the Bratayuda and reconcile Pandhawa and Kurawa?

DURYUDANA

Certainly.

BANUWATI

Then, if I may, I would like to say something to you, *sinuwun*.

DURYUDANA

What do you want to say? Just say it!

BANUWATI

Well, in fact, the cancellation or the transpiration of the Bratayuda need not involve other people - you do not have to search for a priest. It will depend solely on your majesty. Your majesty knows that the Bratayuda will

be fought over Negari Ngastina. Negari Ngastina does not belong to your Majesty, it belongs to my Pandhawa brothers. If your majesty would be so good as to return it to my brothers, the Bratayuda will not take place, and this can be done without the two factions being reconciled by Panembahan Kilatbuwana. Also, we won't have to spend any money on freeloaders like him.

DURYUDANA

Hey - who do you think you are talking to? You never stop arguing. We're rich, we've got to keep up appearances, you know. ⁵¹

BANUWATI

I have no intention of arguing with your majesty, oh no. I'm just telling you the facts. Negari Ngastina, as a point of fact, belongs to the Pandawa. The Bratayuda will be fought over Negari Ngastina. There will be no problem provided you return Negari Ngastina to the Pandhawa. You do not need Panembahan Begawan Kilatbuwana to sponsor a reconciliation.

DURYUDANA

Enough! It is none of your concern. Far better would be for you to listen to the words of the oracles, like Kilatbuwana. Better you should pray that Penembahan Bapa Kilatbuwana's will is realized.

BANUWATI

I beg your pardon, you are right. I must obey the will of sinuwun Prabu. Very well, where would you like to dine, in your quarters or the dining room?

DURYUDANA

I don't like to eat without gamelon music.

BANUWATI

*Tobat, tobat...*would you like to watch dancing as well?

DURYUDANA

No, music is enough. Call *Raras Irama*, the royal musicians. But only call as many as necessary, not too many.

BANUWATI

Yes, of course. Where are the servants?

CANGIK

Right here, my lady.

BANUWATI

Call the royal musicians.

CANGIK

Right away, I hear you. Go do it, sweetheart.

LIMBUK

Alright, just two *senden*,⁵² right Mom?

CANGIK

Yes, yes, fine. Competence is what matters. Here they are, Gusti Kanjeng Ratu.

BANUWATI

They are here, your highness. Allow me to accompany you to the dining-room.

(*Wayang: Duryudana, Banuwati, and maidservants exit*)

(*Suluk: Sendhon KLOLORAN, laras slendro pathet nem*)⁵³

*Galak ulat,
Kadi thathit abaraung,
Kang pamulu,
Alus manis maweh kung, O---
Sembada Kang,
Adedeg mandrangkung,
Agoreh pan,
Dadya pantes malatkung, E---, O---*

(*Dialogue*)

CANGIK

Come here, come here, girl. Sinuwun and his wife are going to have something to eat and it will be our job to wash the dishes and clean up the room.

LIMBUK

Okay, but what's happening, mom?

CANGIK

This is *Jumuwah* ⁵⁴evening, so we're going to *tirakatan*⁵⁵.

LIMBUK

Wow.

CANGIK

I just saw your eyebrows knit, you are breathing quickly, and your lips trembled - is there something you want to ask me?

LIMBUK

Now that you are here - you perform Cangik very rarely, you know - I ask for your blessing.

CANGIK

Well, alright, but it is hopeless, girl. I've got no ability, you see? Unlike me, my sons have become doctors, scholars. How come I have to perform Cangik here? My *sabetan*⁵⁶ is lame, my knowledge of the literature is shallow, the *gendhing* is bad. I have no experience, I am living in a boarding house⁵⁷.

LIMBUK

I just asked about your ability and you drone on like that.

CANGIK

So what? I do as I like.

LIMBUK

Mom, just this once I ask you to bless me. What must I do when performing the Cangik-Limbuk scene that will make people like me?⁵⁸

CANGIK

Oh, I see. Well, I know what is required, but I myself can't really do it, sweetie, since I rarely sell out my shows.

LIMBUK

But do you know how?

CANGIK

Sure I do, I know how girl. If you want to be a popular Limbuk performer just look in the mirror. Go ahead, look.

LIMBUK

What do you mean, "look in the mirror"?

CANGIK

Get a mirror and look in it. Study your posture, your face. Is your nose bent or straight? Do your eyes slant or not? Are your eyebrows thick or thin, are your lips okay or not? Just look in the mirror and you will be popular.

LIMBUK

Oh come on, mom, that's not what I need to know.

CANGIK

Okay, listen to me, young lady. Actually, popularity has nothing to do with the dalang's competence, nor does it have anything to do with his

education. Not really, girl. In my hometown there is a Cangik whose voice is nasal. Actually, all the characters he performs are nasal-voiced.⁵⁹ Really, I kid you not. For example Janaka as well as Werkudara have a nasal voice. But nevertheless the dalang sells out every time. This dalang is illiterate, his *suluk* are nothing more than 'o---, 'o---', like that. Or something like 'ilir-ilir *tandur wus semilir*,' That's it for his suluk, kiddo. He performed like that in my hometown. But when a good Cangik performs there, the show doesn't sell out.

LIMBUK

Why should I look in a mirror, though?

CANGIK

Actually, what makes a performance sell out are behavior, character, performance, devotion and association. Really, those are the criteria. How can someone be loved if he doesn't pay back his debt to the people? That's an example. Gusti Allah doesn't give a good livelihood to people who cheat. They say they like the performance, but we've only just finished playing the *taluh Cucurbawuk* and they're already playing cards.⁶⁰ So the lord's blessings are abundant, everyone is blessed equally. It is just one's own character that stops the blessings from being received. So you see, girl, don't blame anyone. "Oh my God, that guy really stinks, I don't understand why his shows sell out, because I hate them". - Don't talk like that, you are just talking to yourself. You must ask yourself "What have I done to serve God? What have I done for my husband and children, for my parents, for my neighbors, for my people, for the sound system technician, for my driver?" Just look into the mirror, my daughter, just do it. Because the point of the Cangik-Limbuk scene is not trivial. Unlike a driver, a director of a company, a trader, a *dalang* has a moral responsibility. Limbuk and Cangik have a big responsibility. Because they deal in divine teachings, you see? It must be worth at least, oh, I don't know...350 thousand.⁶¹ *Mahabharata*, *Ramayana*, *Pustakaraja*, are composed by *Empu Sedhah*,⁶² *Empu Panuluh*, other *empu*, *Sunan Kalijaga*, also *nJeng Swargi Raden Ngebehi Ronggowarsito*,⁶³ who were divine people who did not sleep or eat in their search for knowledge. Their divine teachings are intended to restore the world. How can one be favorable, how can the one who works the screen be favorable when his behavior is bad, darling?

LIMBUK

Oh I see, yes. Thanks Mom.

CANGIK

I am just pointing this out, darling, without pride, since I myself stink. You just asked me and I answered. We have to answer to anyone who asks, don't we?

LIMBUK

Yeah, sure mom.

CANGIK

Then always keep in mind the words "to look in the mirror", darling, Okay? Are you dedicated to your parents, to your children and husband? Are you good to your neighbors and to your friends? That is what you must ask if you want to be a good performer. You don't have to sleep in a cemetery, girl, you don't have to sit in the water⁶⁴ - that only makes you wet. Just stay at home, and do like I told you. Well, God is just. If he wasn't just we wouldn't have the words "God is just".

LIMBUK

Okay mom, okay. Thanks, that's enough advice. I'll never be able to remember it all.

CANGIK

Well, that's just how I see it, child. I speak for the benefit of all, sharing my wisdom as behooves an elder.

LIMBUK

I know, I know.

CANGIK

I have nothing to show off, this is all I know. If you want to listen to me, that's good, but if you don't, that's okay too. They say that this performance is being documented, but what kind of document will it be? My *suluk* is lousy, the *dhodhokan*⁶⁵ is off-beat, and if the *gendhing* is good, that's because the musicians are good. If I were left to perform alone I could never hack it. I can't even hit the box right anymore, girl. Anyway, how 'bout "*Gathik Glindhing*".

LIMBUK

That's a order?

CANGIK

"*Gathik Glindhing*" which is also in *pelog*, will be all right.

LIMBUK

Why use *pathet pelog* at this point?⁶⁶

CANGIK

Why not? It is all right for the beginning of the performance, since the *padhat* is *pathet sanga*.

LIMBUK

As long as it works, don't you agree, mom?

CANGIK

That's right. *Gathik Glindhing*. Mbak Pademi's voice.

LIMBUK

Padmi, not "Pademi".

CANGIK

You know, villagers say "Kresena" instead of "Kresna". "Pademi" for "Padmi". "Tetesing wasepa", how come "waspa" becomes "wasepa", what on earth is that? Hit it, Bu. The good stuff.

(*Gendhing: Jinenan*⁶⁷ GLATHIK GLINGHING, *laras pelog pathet barang*)
68

(*Dialogue*)

CANGIK

We thank you very much, Bu, for presenting "*Gathik Glindhing*." My, my, what a wonderful voice. Tonight we will play classic music. Don't expect *ndhangdut*,⁶⁹ you won't hear it.

LIMBUK

No stuff for the youngsters?

CANGIK

No, and I don't care if they like it or not. I'm not trying to win a popularity contest, girl. More important that my children and friends become popular. I'd just as soon stay at home with you. Living a peaceful life is what matters.

LIMBUK

I hear you, mom, but don't wake up so late.⁷⁰ Okay, mom?

CANGIK

Well, as this is the era of independence, no one will be disturbed, girl. Now, go on, girl, don't be too long. I'm afraid it's getting late⁷¹.

(*Wayang; Limbuk, Cangik exit*)

(*Suluk: Ada-ada* MATRAMAN JANGKEP, *laras slendro pathet nem*)⁷²

*Kukusing dupa kemelun.
Ngeningken tyas sang apekik,
Kawengku sagung jajahan, E---
Nanging saget angikibi, O---ng
Sang Resi Kanekaputra,*

Kang hanjog sangking wiyati, E---

(Pocapan)

Sang Nata Prabu Duryudana sits inside his meditation chamber. He burns frankincense, *menyan*, *ratus*, *garu*, *rasamala*, *cendhana*⁷³ and other incense. Meanwhile, outside the place, there sits Radyan Harya Dursasana, who is laying about in a slovenly manner.

5. The Troops March

(Wayang: Sangkuni, Durasana, Durmagati, Citraksa, Citraksi, Aswatama⁷⁴)

(Gendhing; Gendhing SEMUKIRANG, laras slendro pathet nem, sirep)

(Janturan)

There is a review stand outside overlooking the courtyard. The chief of Kurawa troops, hailing from *Kasatriyan Banjarjungut*, is there. The chief's name is Radyan Harya Dursasana. This muscle-bound satriya is not tough; he is big but weak. His expression is solemn, but bewildered. His face easily betrays his inner emotions - he loses control easily. His forehead has bumps, his eyes are swollen, his nose is bulbous, his teeth are uneven, his lips droop down, he is wild-tempered and selfish and far from noble. He delights in ripping people off. He laughs at his own jokes. He is sitting on a red-velvet chair, embroidered with bright golden yarn. The rich fabric appears, under the light of *Ywang Pratanggapati*,⁷⁵ like a thousand torches burning in the darkness. His eyes are like those of *Singa barong*⁷⁶. His body hair is as thick as fur, his eyelashes burn like fire, his moustache is dense and long- so long that it is wrapped around his right and left ears. His beard is so dense that it looks like a forest where wild animals reside. Sitting comfortably, his left hand clenches spasmodically, while the fingers of the right hand stir. Occasionally he breathes deeply, turning slowly to the right and to the left with glowering eyes. He is watching the troops training in the courtyard. He speaks:

(DURSASANA): "Hi, hi, he, he, he, he. What's the commotion down there, private?" (SOLDIER): "Training for a fight, sir". (DURSASANA): "What

kind of training." (SOLDIER): "Clubs, sir, between a soldier from

Banjarjungut and a soldier from *Tirtatinalang*." (DURSASANA): "Who is

winning?" (SOLDIER): "The guy from *Tirtatinalang*." (DURSASANA):

"Oh, that's just because I never trained him. What's going on over there to

the north?" (SOLDIER): "That's a horse race, sir." (DURSASANA): "Where

are they from?" (SOLDIER): "From *Banjarjungut* and *mBanakeling*, Sir."

(DURSASANA): "Who is winning?" (SOLDIER): "The guy from

mBanakeling, Sir." (DURSASANA): "Well, that's just because my horses are

new, I haven't trained them yet. What's going on over there to the west, in

the market?" (SOLDIER): "They're gambling over there, sir⁷⁷."

(DURSASANA): "I know the guy that's winning. No really. He's a personal

friend of mine."

(Gendhing; Gendhing SEMUKIRANG, laras slendro pathet nem, udhar

then suwuk gropyak)

Suluk : Ada-ada MATARAMAN JUGAG, laras slendro pathet nem)⁷⁸

*Sigra kang bala tumingal,
Acampuh samya ngeadali,*

*Lir thathit wileding ganda, O---ng
Dhanyang gung mangundhang niti,
mBenjang aji mijil, E---*

(Dialog)

DURSASANA

Hu, hu, hu, lha dalah, ha, ha, ha, he, he, he. Uncle, news uncle, news uncle, What's happening, uncle, hi, hi, hi, news, uncle. Uncle, tell me, Uncle, what's up? The aunt's husband, uncle, ha, ha, ha.

KARTAMARMA

Me, uncle, the young man from Titatinalang, I, Kartamarma, would like to know, what you talked about with his Majesty?

JAYADRATA

Me too, the young man from Sindhu, I Jayadrata, would like to know the news.

CITRAKSI

Uncle, uncle, sek-. sek-, seng-, seng-,

SANGKUNI

Stop, stop, stop it, your breath stinks.

CITRAKSI

Yes but I want, want, want some more.

SANGKUNI

You what?

CITRAKSI

I want more.

SANGKUNI

That's all you get, this is not a party.⁷⁹

ASWATAMA

I am Swatama, and I would like to know, my lord, what did his Majesty say?

SANGKUNI

Kurawa, please. Just be quiet and listen to what I discussed with your lord, His Majesty Duryudana.

DURSASANA

Yes, uncle, what's happening, uncle? Something is going on now that Si Kaka Prabu Duryudana has held court. The Pandhawa and Kurawa met with the new priest.

SANGKUNI

Yes, that's what I'm trying to tell you about, son.

DURSASANA

Yeah, well, go ahead.

SANGKUNI

You're going to be interested. There is going to be a whole new world order for all people.

DURSASANA

Hu, hu, hu, hu, hu, I am upset over what's been going on here, uncle. You see, experience is a good teacher. The Kurawa want the Pandawa dead. I know all the stories, all the history. The people here remember all the stories, and they come here expecting to see you get embarrassed.

SANGKUNI

Well if you disapprove of me or my actions...

DURSASANA

Certainly I disapprove of you, frankly. If there wasn't any Sengkuni, everything would be alright.

SANGKUNI

I don't care if you listen to me or not. The conference was about the Pandhawa and Kurawa being reconciled and the cancellation of the Bratayuda Jayabinangun. That would be a good thing, don't you think so, my sons?

DURSASANA

Yeah, that's good.

SANGKUNI

But the Pandhawa propose that the cancellation of the Bratayuda and the reconciliation must take place with the knowledge of the charioteer and the caretaker, namely Kresna and Semar.

DURSASANA

I see.

SANGKUNI

Penembahan Bapa Kilatbuwana had already requested that Sri Kresna come over; Sri Kresna did come, but he would not allow it. He said that destiny couldn't be altered, while according to Begawan Kilatbuwana, fate can be changed. Kresna didn't seem to listen, he wouldn't approve it, and instead he cried: "Evil is just as obvious as goodness; you will lose your life before the Bratayuda is ever cancelled." That's what he said. Isn't it ridiculous?

DURSASANA

Hu, hu, hu, hu. You are ridiculous, rather. Kakang Kresna is not a child, Uncle. Kresna is very clever and he is the avatar of Bathara Wisnu - not everyone is called *Bathara*, you know. There is no Bathara Sengkuni, dude. The first is *Bethara Ramawijaya*, and the second is Bethara Kresna - that means that they are God-like people. Kakang Kresna is sharp. He is not only physically alert but also mentally alert. Kakang Kresna seems to come off as the kill-joy because he refuses to co-sponsor the reconciliation, but I don't think that is the case. According to the teachings, the Bratayuda is the border between evil and grace. So if the Bratayuda is cancelled the evil won't disappear and the goodness will not manifest. That's my opinion, for what it is worth. O.K., where are we going to go now? There is supposed to be a battle, isn't there? I'm sure there is; we would get criticized if there wasn't a battle in the performance.

SANGKUNI

That's quite enough. Why is it always so noisy when we have a meeting out here?

DURSASANA

That's the only way to make it funny.

SANGKUNI

Swatama.

ASWATAMA

Yes, what is it?

SANGKUNI

Don't listen to you brother Dursasana.

ASWATAMA

Okay. Anything else?

SANGKUNI

Yes. Go outside and tell the troops to fall in.

DURSASANA

Hey, that's my job. Why didn't you ask me?

SANGKUNI

If I asked you, you wouldn't do it. I know you - you never want to go where there is work to be done.

DURSASANA

That's not true, uncle. I'm always the one who...

SANGKUNI

Oh shut up. Aswatama, please go outside and get the troops ready. Penembahan Bapa Kilatbuwana has, under the authority of Sinuwun Prabu Duryudana, ordered that Sri Kresna be captured along with Panembahan Begawan Durna and brought back here to Negari Ngastina.

ASWATAMA

Yes, alright, but if you don't mind, please try to be polite to my father Durna so he doesn't have reason to leave again...

SANGKUNI

Alright, I'll handle it! Your father Durna and I are old friends, son. Kresna must be brought back or else he should be terminated with extreme prejudice. Semar must handed over to Janaka, who will be escorted by Penembahan Begawan Kilatbuwana's student, Prabu Dewapawaka. We will be accompanied by Bapa Kilatbuwana's student Prabu Sektisora.

DURSASANA

But we are only going to Dwarawati - there is no need for him accompany us!..Oh alright, I won't spoil things.

SANGKUNI

Now go, Swatama, get the troops ready.

(Wayang: Aswatama exits)

(Suluk: Ada - ada HASTAKUMALA ALIT, laras slendro patet nem)⁸⁰

*Mundur sang Durnaputra,
Undhang in pra wadya samya sawega,
Umyun ramya swaraning bendhe-beri,
Gubar gurnang kalawan ,
Puksur tambur myang suling papandhen daludag,
Bandera muwah kekandha manekawarna,
Pindha jaladriyan, E---, O---
Asri kawuryan, E---ng*

(Wayang: Aswatama enters)

*Suluk: Ada ada HASTAKUMALA AGENG JUGAG, laras slendro patet nem)*⁸¹

*Mung-mung jir,
Mung-mung jir,
Banyak-banyak lakuning pra wadya,
Yaksa krura temahan, O---
Krura sru manaut,
Yitna Sang Narpadmaja, E---, O---*

(Dialogue)

ASWATAMA

With your permission, sir, I would like to inform you that the troops are ready to march at any time.

SANGKUNI

In that case, beat the war gongs⁸², and set out at once.

ASWATAMA

Yes sir, I will do it. Excuse me.

(Wayang: Aswatama exits)

*(Suluk : Ada-ada BUDHALAN MATARAMAN, laras pelog pathet nem)*⁸³

*Enjing bidhal gumuruh sangking Nagri Ngastina,
Saguning sang bala kuswa,
Abra busananira,
Lir surya wedalira saking jalanidhi arsa madnangi jagad,
Duk mungup-mungup aneng,
Aneng pucaking wukir marbabak bang sumirat, E---, O---*

(Wayang: The Kurawa troops march, Kilatbuwana, Sektisora, Dewapaka,⁸⁴ enter)

*(Gendhing : Lancaran TROPONGBANG, laras pelog pathet nem)*⁸⁵

*(Suluk : Ada-ada MATARAMAN JANGKEP, laras slendro pathet nem)*⁸⁶

*Rikat lampahireng rata tan antara,
Prapteng sukuning arga,
Eram tumingaling, O---
Dhendheng sahingga praja myung kang pratangga,
Umyung kang pratangga busekan kang janma, E---*

(Dialogue)

SEKTISORA

With your permission, Kanjeng Rama Penembahan Begawan Kilatbuwana. It is I, Prabu Sektisora from Negari Caranglagah. What are your orders?

DEWAPAWAKA

Bapa Guru, is there anything that I, Prabu Dewapawaka from Ngembatladheyan, can do?

KILATBUWANA

Sektisore and Dewapawaka, my two handsome students. If you are loyal disciples, you will follow my orders. Sektisore, set off at once with the Kurawa troops. Go to Dwarawati. If possible, politely ask the Prabu of Dwarawati to return to Praja Ngastina and accept the cancellation of the Bratayuda. If he will not return, eliminate him.

SEKTISORA

Yes, anything you say.

KILATBUWANA

And as for you, Dewapaka. You are to escort Raden Arduna to Karangdhempel to eliminate the caretaker of the Pendawa, Semar, along with his children. You will recognize Semar by the topknot in his hair. When you see him, kill him.

DEWAPAWAKA

I hear and obey, but it's not going to be easy.

KILATBUWANA

Be very careful. You know what to do. You are no longer a child.

(Wayang: Kilatbuwana, Sektisora, Dewapaka, exit)

(Gendhing: SREPEGAN, laras slendro pathet nem)

(Suluk: PATHET KEDU laras slendro pathet nem)⁸⁷

*Myat langen ing kalangyan,
Haglar panham muncar, O---
Tinon lir kekonang,
Surem sorote tan padhang
Kasor lan pajaring, O---, O---, E---
Purnameng nggegana, O---, E---, O---ng
Dhasare mangsa katiga, E---ng, O---
Hima anaweng,
Ing unjun ancala,
Asenen karya wigana, O---*

*Miwah saisining wana, E---, O---
Wreksa gung tinunu*

(Pocapan)

The departure of the troops of Negari Ngastina is tumultuous as they accompany the Prime Minister Harya Sangkuni, who has set out with Prabu Sektisore to meet the Nata of Dwarawati. The saddles jingle, the swords clang against shields, the horses neigh and the elephants roar, the *gong* and *beri* ring out, accompanied by the beating of drums. The cacophony rises and falls, and the procession kicks up dust into the air, startling bystanders. The troop's uniforms are of various colors. The squads wearing white look like a flock of *kontul* birds. The soldiers in yellow uniforms look like *podhang* birds, and the black troops are terrifying like vultures picking at a corpse, while the red warriors are like an erupting volcano. When the troops arrive at Negari Dwarawati's border they stop for a moment and rest. Prime Minister Harya Sengkuni then enters the town of Dwarawati alone. Let us now cut away from the soldiers and look to the meeting hall of Dwarawati. Here we see Raden Samba and his retinue, who are in conference with Begawan Durna. Durna is in self-imposed exile from Negari Ngastina, and he left at just the time when the *tejasari*⁸⁸ flowers began to bloom.

6. Adegan Dwarawati

(Wayang: Samba, Setyaki, Udawa, Durna⁸⁹)

(Gendhing : Gendhing TEJASARI, laras pelog pathet lima, sirep)

(Janturan)

The atmosphere is dark and forboding and the clouds scatter out of sight in the sky. A darkness covers the face of the great palace of Dwarawati. All light seems to have disappeared, but occasionally lightning lashes out, striking the earth, with a flash of light that splits the heavens.

Situated alongside the *Begiratri* river on the slope of *Mount Candramuka* is *Kedhaton* Dwarawati. The hall of the pendhapa is built in the *dara-gepak* style, and the roof of the building appears elevated because the foundation is a series of steps.⁹⁰ The doors are round with a diameter of seven meters. The base of the doors is made of steel, and the doors are plated with copper engraved with the image of fighting butterflies. The stairs are of red jewels, and the floor is engraved with the image of an eagle paw. The stairs are also made of red jewels and the tiles are decorated with the image of the *garudha*. The edges of the tiles are polished red and there are nine steps in all.⁹¹

Near the edge of the hall stands a statue of *Hwang Gana*.⁹² The main pillars are made of red stones ornamented by scales of the *teksaka*⁹³ and supported by silver-plated meteor stones. The edges of the pillars are covered with thick gold. The roof is engraved in a leaf pattern with pink-colored blossoms. In each pillar and door there are small oil lamps depicting crows, made of copper, containing vegetable oil. The wick protrudes through the large beak. In the night the lamp burns brightly like *Jetayu*,⁹⁴ spraying fire so that the entire palace is illuminated. Slick stone tiles are leafed with gold, and shine like glistening water.

Multicolored gravel is spread out over the wide yard, and the square is fortified by a defensive wall which is ten meters thick and eighteen meters high. The gate is engraved with the image of a ship on stormy waters. The door is painted like a giant's mouth and, from a distance, it looks like *Iwang Rodrapati*⁹⁵ about to swallow the earth. On either side of the gate stand two stone tigers with their jaws open wide. Also in the square are twin banyan trees, which are guarded by the twin cannons of Dwarawati, *Kyai Brubah* and *Kyai Panmungkas*.

Who is it that commands the throne of Dwarawati? None other than Sri Prabu Bathara Kresna, also known as *Sang Prabu Narayana*, *Padmanaba*, *Cakrapangiwa*, and *Harimurti*, to *Negari Ngastina*. The man sitting in the hall, in charge temporarily, is the satriya of *Paranggarudha*, *Sang Pangeran Pati Radyan Samba*, also known as *Raden Kilatmaka*, *Raden Wisnubrata*. This handsome satriya is young,⁹⁶ but his speech is both precise and witty. His body is lithe, and he is smart, wise, polite and generous. That is why his servants love him.

In attendance as well is the satriya from *Lesanputra*, *Radyan Harya Setyaki*, also known as *Raden Yuyudana*, *Tambakyuda*, *Raden Singamulangjaya*. This *sakti*⁹⁷ satriya is invulnerable to any weapon. It is fitting that he has been appointed the position of Defence Minister of Praja Dwarawati. Many troops are waiting out in the courtyard in hope of gaining entrance to the palace. Also in attendance is the priest from *Sokalima*, Begawan Durna, who was once was Ngastina's preeminent teacher. He was so upset by events in Ngastina, and particularly the popularity of the new priest Begawan Kilatbuwana, that he ran away to Dwarawati, where he has been now for months, staying at Sri Kresna's palace. Here is what the handsome satriya is saying:

(*Gendhing TEJASARI, laras pelog pathet lima, udhar lajeng minggah Ladrang SEMBAWA, laras pelog pathet lima, then suwuk*)

Suluk: Pathet LIMA JUGAG, laras pelog pathet lima)⁹⁸

*Ginarebeg badhaya yu warnanira,
Solahira wingit lir widadari nurun, O---
Lir widadari nurun, E---
Sari-sari, O---*

(*Dialogue*)

SAMBA

Greetings, Penembahan, While we wait for the Kanjang Rama's arrival from Negari Ngastina, please make yourself comfortable here in Negari Dwarawati until the end of the story.

DURNA

*O, lole, lole, ha wela emprit ganthil buntut kisa andheg-andheg sawidara jinuplak aro wurung dadi memala jogrege jebebeg monyor monyor*⁹⁹ Oh yes, Mas Putu, thank you very much, Mas Putu. Thank you for taking care of me, I who am so unfortunate. I am sorry to put you to trouble, Mas Putu Raden Samba.

SAMBA

You are not a stranger, Penembahan. We are your relatives, you know.

DURNA

I know. It's just that I only come here when I have a problem, and I feel guilty about that.

SETYAKI

Penembahan, you don't have to point out that Dwarawati and Ngastina are one and the same and that what is ours is theirs and vice-versa. In fact there is a big difference between us and them. *This* kingdom is a place of morality.

DURNA

Yes, yes, I beg your pardon, my son. I've used to living in a bad neighborhood, quite unlike my neighborhood here, where the people are good.

SAMBA

Excuse me, Penembahan, but I do not know what it was that you discussed with my father. Would you please tell me what happened in Negari Ngastina that made you decide to move to Dwarawati?

DURNA

Well, it's like this. Recently Negari Ngastina has been in a negative space. There is a new *pujangga*, a new priest from Awu-awulangit or somewhere named Begawan Kilatbuwana. Well, I guess I am good-for-nothing, because since then anak prabu Duryudana and all the Kurawa have begun to study under Begawan Kilatbuwana. Even your Pandhawa uncles have apprenticed to Begawan Kilatbuwana. I am redundant over there. They used to come to me when they had a problem, they used to ask me to help them choose auspicious dates, they used to ask me for lucky lottery numbers. But when... now that they have a new teacher, forget it. They don't show me any respect. Especially the Kurawa. Old Begawan Durna is of no use to anyone. All he knows is little ditties like '*leng leng ramyaning kang*' and '*sang pantara ratri*'... I am useless, I am not needed.

SAMBA

Oh, so you came here to Dwarawati because you felt that your presence in Negari Ngastina was no longer...

DURNA

No longer needed, son. I'm finished. I'd like to stay on here but not as a teacher. Forget teaching. I am not smart enough. Look at your father. Everyone knows he's smart. I couldn't teach him - that would be like giving salt to the sea.

SETYAKI

Please don't be sad, Penembahan. You are a respected elder, and you must be open minded, patient and strong, forgiving, introspective, affectionate and never bitter.

DURNA

I am not bitter, oh no. All I want to know is this: why me? I'm not bitter, we all have to make a buck. I have no reason to feel bitter. It's just that they have this hotshot new teacher, and they don't want me around, and it's just...

SAMBA

Yes, yes, calm down please, Penembahan. I'm starting to worry about you. I am only in charge here temporarily, everything is still in my father's hands. Let's just see what happens when my father comes back from Negari Ngastina.

(*Suluk : Ada-ada MATARAMAN JANGKEP, laras slendro pathet nem*)¹⁰⁰

*Umyung swaraning bendhe beri,
Gubar gurnang kalawan puksur tambur myang suling papandhen,
Papandhem daludak bendhera miwah kekandha mawarna-warna, O---
Surak mangambal ambata rubuh,
Dedreg kang samya dwanjayuda,
Dedreg kan samya bandayuda, E---*

(*Janturan*)
*Byak, byak, byak.*¹⁰¹

(*Gendhing: SREPEGAN, laras slendro pathet nem*)

(*Wayang: Sangkuni, Kartamarma*¹⁰², *enter*)

(*Gendhing SREPEGAN, laras slendro pathet nem, suwuk*)

(*Suluk: Ada-ada MATARAMAN JANGKEP, laras slendro pathet nem*)¹⁰³

*Enjing bidhal gumuruh,
Saking Nagri Wiratha gunging kang bala kuswa abra busananira, O---
Lir surya wedalira, O---ng
Saking jalanidhi, O---, E---
Harsa madhangi jagad, E---*

(*Dialogue*)

SAMBA

Welcome to Negari Dwarawati, Rekyana Patih Arya Sangkuni.

SANGKUNI

Thank you, Mas Putu.

SAMBA

Uncle Kartamarma, welcome.

KARTAMARMA

Thank you, *nak mas*.

SETYAKI

Rekyana Patih Harya Sangkuni, wel...

SANGKUNI

Yeah, right, thanks, Nak Raden Sencaki.

DURNA

Oh boy, looks like there's going to be trouble. Why on earth have you come here?

SETYAKI

Calm down, Penembahan.

DURNA

You bad guys are an embarrassment.

SAMBA

Why have you come to Negari Dwarwati?

SANGKUNI

Well it's like this, nak Mas Putu - and I don't blame me, because I'm just following orders from Prabu Duryudana. This has nothing to do with Negari Ngastina's relationship with Negari Dwarwati, but I was told to go hunting here in Negari Dwarwati.

SAMBA

Well, if there is a deer or something, Rekyana...

SANGKUNI

No this is not animal hunting, but man-hunting, my son.

SAMBA

Who is being hunted?

SANGKUNI

It happens to be the man sitting behind you. He is, you know, a citizen of Ngastina who is now a fugitive. His Majesty Duryudana has been asked by Kilatbuwana to have him returned to Negari Ngastina. So, if you don't mind, and as this is not Negari Dwarwati's affair but an internal Ngastina dispute, I would like to bring Penembahan Durna back to Negari Ngastina.

SAMBA

Prime Minister, although Eyang Begawan Durna is a member of Negari Ngastina, I have been told by my father, who is visiting Negari Ngastina, to protect Eyang Panembahan Durna. So while I wait for my father's return, I cannot allow anything happen to Eyang Penembahan Begawan Durna. Therefore if you want to escort him home, you must wait for my father.

SANGKUNI

But was just *talking* to your father at Negari Ngastina. He was there and he told me "Durna is squatting at my house and he isn't paying any rent, so please take him back."

SAMBA

What do you think, Uncle Arya?

SETYAKI

Why not ask Panembahan Begawan Durna what he wants, after all, he's right here. If he agrees to go back, let him go, since that is his right. But if he does not wish to return, we are obliged to offer him sanctuary.

SAMBA

All right. Penembahan, I would like to ask you something.

DURNA

(to Sangkuni) *O, lole, lole ha wela emprit ganthil bunut kisa*, you lousy, stinking... What do you want from me?

SANGKUNI

What a rude reply! Listen pal, calm down.

DURNA

If I am rude, it's your fault. Since you have the new Penembahan Begawan Kilatbuwana, you have no use for me. Not only that, but you hurt my feelings. You make me look foolish and you insulted me. Anak Prabu Kresna is kind enough to allow me to stay here. There's no need for me to go anywhere. I'm fine right here. Whatever the future might bring, I'll spend it here.

SANGKUNI

Come on, pal. You have a obligation to Prabu Duryudana. His reputation is at stake. When you ran away, it was a terrible embarrassment to Prabu Duryudana.

DURNA

Why should I feel guilty? Since I am no longer needed, why should I feel ashamed? It's too late anyway. If it was such an embarrassment, why did you wait until now? Something must have happened at that meeting yesterday that you're not telling us.

SANGKUNI

Are you going to come along quietly or not?

DURNA

No I won't. I won't return. Staying here isn't bad at all. Why should I go home? All they feed me at home is boiled banana.

SANGKUNI

Do I have to use force? Uh, Kartamarma, you better take care of this.

(*Suluk: Ada-ada MATARAMAN CEKAK, laras slendro pathet nem*)¹⁰⁴

*Ya ta laruta goda sang kurukula,
Yen amutusa sang sri, E---*

(*Dialogue*)

KARTAMARMA

Will you come along with me or do I have to force you?

SAMBA

Uncle, this is our responsibility.

SETYAKI

Don't worry. Hey you, Kartamarma.

KARTAMARMA

What do you want, Setyaki?

SETYAKI

Watch your mouth. Where do you think you are? If Bapa Penembahan wants to go, he can go, but he doesn't, so don't start a fight.

KARTAMARMA

I'll burn Negari Dwarwati to the ground.

7. Adegan Perang Gagal

(Wayang: Kartamarma tries to snatch Durna, but Udawa drags Kartamarma away; Setyaki, Durna, Sangkuni exit; Kartamarma and Udawa tancep).

(Gendhing : SREPEGAN, laras slendro pathet nem, sirep. becomes palaran GAMBUH, laras slendro pathet nem).

(Conversation accompanied by the sirepan)

KARTAMARMA

Udawa, you fuck, what the hell is this? Let me go! Why the hell did you drag me out here to the courtyard?

UDAWA

Kartamarma, you may have a division of troops waiting but that doesn't give you the right to break to laws of Praja Dwarawati. I'll bust your head open first.

KARTAMARMA

What?! You think you're tough enough to mess with me?

UDAWA

Let's see what you've got, Let's step outside...

KARTAMARMA

Fuck that! I'm not going to move and I'm not going to retreat!

UDAWA

Then you're going to get hurt right here on the battlefield!

KARTAMARMA

Shit, I'll kick your ass!

(Wayang : Kartamarma and the Kurawa fight with Udawa, they are defeated; Sangkuni, Dursasana appear on the screen).

(Dialogue)

SANGKUNI

Oh boy, hu, hu, hu, ho, ho, ha, ha, ... Did you see all those guys that fought Udawa? Not one of them could win! I guess they don't practice enough. When they were bragging earlier they looked pretty impressive, but Udawa knocked them out of line without even breaking a sweat. Hu, hu, hu, ha, ha, ha, ha, ...I ordered Kartamarma to fight first, hoping that he would end it quickly, but he choked. He can't even drive a car well, let alone win a fight. I

just thank God he didn't vomit on his opponent. Hu, hu, hu, hu, ho, ho, ho, ho, ho, ha, ha, ha, ha. Kartamarma was knocked out after only two punches. So he pulled out a spear, and thought he was a bigshot. But the difference between victory and defeat is courage. You can hold a weapon, but if you lack conviction...you know, the weapon might slip out of your hands. Udawa faced him bare-handed, but confident. Kartamarma lost his cool and got punched in the temple - *thes*, *glundhung*¹⁰⁵. Before he got a chance to get on his feet he got kicked in the stomach - *nyet*, and then he vomited. Man, he really upchucked, I'm talkin' fried chicken, vegetables. Ho, ho, ho, ho, ho, ha, ha, ha, ha, ha, ha, ha, ha, and then Kartamarma was knocked out. Then Swatama and Citraksi attacked simultaneously. Now if they had fought one at a time it would not have been so embarrassing for them to lose, but they attacked together. They should have won easily. Well, that's the way the Kurawa are, don't try to explain the idea of self-respect to them, they have no shame. They figured they had better attack right away. But when Udawa was attacked by two people, He rose to the challenge. When Citraksi tried to attack from behind, he got an elbow in the gut - *dhes*, then *glinting*. When Swatama grabbed Udawa's leg, he was nailed - *dhes*, then - *kluntung*, *gluyur*, *gluyur*, *gluyur*, and finally Udawa just stared them down and they ran away. Udawa seems almost as tough as Prabu Baledewa. That wasn't even a real fight since Swatama ran away when Udawa merely gave them a look. That's what I saw. And as for Durmagathi over there, it looks like his head is split open. I told him to take care of himself, or else how is he going to make money? He blew his paycheck on lottery tickets. Dur, oh, who's coming this way?

DURSASANA

Hey, hey, watch out, you knocked me over, you old fool!

SANGKUNI

What a rude way to speak to your elder!

DURSASANA

But you just hit me! You should have watched to see if there was someone behind you!

SANGKUNI

Alright, alright don't talk so loud, there are important people here. Don't be rude or you're not going to get good reviews.

DURSASANA

Fuck it, man. You never know what is going to sell. Anyway, how did they fight against Udawa, Uncle?

SANGKUNI

They lost, unfortunately.

DURSASANA

I knew it. Don't expect a Kurawa to win a fight, ever. The only time they ever win is when they fight against foreigners. When they fight against their countryman they always lose. Including me. I'm going to lose in another moment.

SANGKUNI

That's no good, predicting you are going to lose before you fight.

DURSASANA

It's better not to fight, I'm going to lose anyway. Everybody knows I am going to lose, so what difference does it make?

SANGKUNI

Yes, but people are working here¹⁰⁶. Why do you assume you are going to lose? They are still going to watch your performance, especially now that you've got a new wife¹⁰⁷.

DURSASANA

You dare say that? So what? I'd like to get a new marriage licence. Hey, Udawa, beat it or I'll kick your ass.

(Wayang : Durasana punched repeatedly by Setyaki, then Sektisora, Sangkuni tancep)

(Gendhing: SAMPAK, laras slendro pathet nem)

(Dialogue)

DURSASANA

Oh man, my head is killing me. I didn't even see the punch that hit me. Oh shit, it's bleeding, Setyaki.

SETYAKI

Yeah, I know. Go on, beat it, Dursasana. Don't underrate Dwarawati's warriors. I'm the Minister of Defense, you know.

DURSASANA

Actually, I am prohibited to fight against you.

SETYAKI

Why?

DURSASANA

We're a different class. I'm big and tall, and you're short. A fight is only fair between two equal people. You're too small, it's no good. It doesn't make any difference if I win or lose.

SETYAKI

If you can beat me, you can beat anyone.

DURSASANA

All right, fuck it. I'm going to destroy you.

(Wayang : Dursasana fights against Setyaki, is defeated; Sektisore, Sangkuni tancep)

(Gendhing; SAMPAK, laras slendro pathet nem)

(Dialogue)

SEKTISORA

What do you think, *Rekyana patih*, about the Kurawa efforts to bring Durna back to Negari Ngastina and to find Sri Kresna?

SANGKUNI

It's very unfortunate, Sinuwun Prabu Sektisore. You just cannot count on the Kurawa brothers. I leave it up to you, sinuwun Prabu Sektisore.

SEKTISORA

You won't laugh at us now. Hey, Dwarawatian, watch yourself. Prabu Sektisora will kill you with his *pusaka*¹⁰⁸!

(Wayang : Setyaki fights against Sektisora, but is stopped by Kresna, then Kresna tancep)

(Gendhing : SAMPAK, laras slendro pathet nem)

(Dialogue)

KRESNA

Setyaki, don't go any further.

SETYAKI

But if I don't chase them they will enter Dwarawati city.

KRESNA

The Kurawa have been defeated, brother, the Kurawa have run away. But there is a new *senapatti*¹⁰⁹ who comes from abroad, named Prabu Sektisora. Do not fight him, he is not at your level.

SETYAKI

I am not afraid to die. I will sacrifice myself at any moment for this land, country, nation and my nalendra.

KRESNA

Of course, I have no doubt of that. But this is not at your level. If you die for nothing I will have lost too much. Besides, your time has not yet come.

SETYAKI

So what now, kaka Prabu?

KRESNA

Since Begawan Durna is here, use him. He can help.

SETYAKI

What do you mean, use him?

KRESNA

While he is something of an ass, he is still a great teacher of warriors and satriya. He is clever. Everything known about the art of war is known by that teacher. So it is not necessary that you defend him alone, he can defend himself. I must go on a journey in order to understand what is happening here. Hand the fight over to Begawan Durna.

SETYAKI

Yes, I will do whatever you say.

(Wayang : Kresna exits, Setyaki sees Durna)

(Gendhing : SAMPAK, laras slendro pathet nem)

(Dialogue)

DURNA

Yes, my son - did you call me?

SETYAKI

The Prabu of Dwarawati just arrived from Negari Ngastina, but continued on to search for knowledge.

DURNA

So?

SETYAKI

There is a Ratu from abroad who escorts the enemies from Ngastina. His name is Prabu Sektisora, and he carries a *pusaka*. It seems that this is a divine weapon and I am not allowed to face him. I was told to turn the fight over to you, Begawan Durna. It is completely yours, do as you see fit.

DURNA

Well, well, well. It looks like I have something to do after all. I thought all I had to do was pray. Well, maybe I can play the *sitar*. I don't know if this is going to work.

*(Wayang : Sektisora and Kurawa are blown away by a wind invoked by Durna)*¹¹⁰

(Gendhing : Sampak, laras slendro pathet nem suwuk)

(Pocapan)

In the intense din of battle the warriors of Ngastina, who came to capture the Prabu of Dwarawati , are blown away by Durna's magic spell. In the blink of an eye, the soldiers collapse like a meadow flooded by rainstorms. Meanwhile, in another place known as *Kaywangan Dhandhangmangore* there resides Pandya Bathari Durga, seated before a plume of dense smoke of **white menyan**.¹¹¹

8. Adegan Setragandamayit

(Wayang : Durga, Klenthingmungil, Topenggrege, Palasiya¹¹²)

(Gendhing : Gendhing MENYANSETA, laras slendro pathet nem, sirep)

(Janturan)

Now let us go to the middle of the jungle of Kredhayana. There are nine white banyan trees and seven *kapok* trees forming rows, and the jungle is noted for a landmark of a huge sparkling stone. It is also known as *Kayuwanan Setragandamayit*, also *Dhandhangmangore*. It is a frightful, dreadful and deadly place and any animal entering it dies and if any man entered it there would be nothing left of him except his name. Why is this so? Because it is a place of the *drubiksa*, *bajubarat*, *jin*, *setan*, *priprayangen*, *ilu-ilu*, *banaspati*, *gangarwa* and *brekasakan*.¹¹³ Sorcery, black magic, witchcraft are all manifest here in *Dhandhangmangore*. It is also a place of malice, covetousness, malignity, enmity, hatred, cruelty and malevolence. No surprise that when it gets dark, the jungle appears frightening, thrilling, gloomy, grave, and dead silent. Huge stones stand near black, wide leaves. There is tall, long grass and among it hangs banyan roots. When the wind blows it looks like a monster's hair growing matted and twisted. The thunderous sound of a waterfall makes the forest tremble. There are also nightbirds. Owls hunt for food, lions are on the prey, jackals, dragons and other wild animals. howl It appears as a jungle but in truth it is the castle of the tempter God whose title is *Pandya Bathari Durga*, also called *Ywang Pramoni*. She was once an angel from *Suralaya* who committed such a sin that she was cursed by *Ewang Jagadnata*, and transformed into a frightening *raseksi*. Her fangs jut out, her eyes are fierce, her nose is pug-like, her mouth is bright red. Verily *Ywang Pramoni* is the queen of many kinds of devils, ghosts, and evil passions that tempt all mankind. It is the midnight of *Sukra Cemengan*¹¹⁴ as *Pandya Bathari Durga* holds court, seated on a huge boulder on a carpet surrounded by her attending *setan janggitan*, *wedhon*, *jrangkong*, *warudhoyong*, *engklek-engklek* and *balung atandhak*, *gendruwo* and *gidrah*¹¹⁵. Also in attendance are the chiefs of the ghosts, *Ditya Kala*, *Tenutuluhbraja*, *Jaramaya*, *Yamaraja*, *Palasiya*, *Yasilapa*, *Buta Dhengen* and *Lara Dhingin*. She sits under a silk and gold parasol. The air is full of the dense smoke of *whitemenyan*.¹¹⁶ She has before her creatures such as *drubiksa pating glereng*, *pating glero*, *pating galidrah*, *pating pragango*, also *buta gimbal*, *ijo*, *bajang*, *gundhul*, *pangung*.¹¹⁷ Why is it that they came to *Pandya Bethari*? Verily it is because they are worried about losing their means of subsistence. The cancelation of the *Bratayuda* means the loss of a great deal of food, which is why they have come to *Pandya Bathari Durga*. This is what she is saying:

(Gendhing: Gendhing MENYANSETA, laras slendro pathet nem)

(*Suluk: Pathet NEM WANTAH laras slendro pathet nem*)¹¹⁸

*Asri tinon ing pasewakan,
Busana sutra maneka, O---, E---
Sebak puspiteng hujana, O---ng,
Myang panjrahing sarwa rukma,
Abra prabanya sumirat, E---
Kenyaring teja liweran, E---, E---, O---ng, E---ng*

(*Dialogue*)

DURGA

Well, I'll be damned if it isn't Ditya Kala Klenthingmungil.

KLENTHINGMUNGIL

Yes, I am Klenthingmungil.

DURGA

And you are Ditya Kala Topengreges.

TOPENGGREGES

Yes I am.

DURGA

And you Ditya Kala Palasiya.

PALASIYA

Yes I am, Bethari.

DURGA

Alright, then, it has been a couple of days since you approached me and pestered me, it seems like you've got something to say. You look sad. Do you have a request? Don't waste my time.

KLENTHINGMUNGIL

Well, a-, am, I, I, al-. allowed, t-, to, s-, speak, y-, yet, pandya be-, bethari?

DURGA

Yes, Klenthingmungil, go on, what is it?

KLENTHINGMUNGIL

They told us, th-, that, we are g-, going, to have a huge feast, and a great many dead bodies will provided as the fruits of the Bratayuda Jayawinangun, I mean, binangun.

DRUBIKSA

(*Aside*) Hey, quite a stutter he has there.

KLENTHINGMUNGIL

But I heard news t-, that, Bratayuda will be can-, canceled by Begawan Ki-, Ki-, Kilatbuwana, is it so?

DRUBIKSA

(*Aside*) How come he gets to be the MC?

KLENTHINGMUNGIL

(*Aside*) Extra work, you know.

DURGA

You are right, I've heard that, too. A holy man has come to Negari Ngastina, Begawan Kilatbuwana who proposes to cancel the Bratayuda and reconcile the Pandhawa with the Kurawa. Does that bother you?

KLENTHINGMUNGIL

Yeah because the cancelation of the Bratayuda means the cancellation of a great battle - then what about my food and my gang's food? I mean, like, what are we going to eat?

DRUBIKSA

What are you talking about? Is it time to eat already?

KLENTHINGMUNGIL

I'm asking this for your sake.

DURGA

Oh, So what you are saying is that you are going to lose your means of subsistence if the battle is cancelled. Okay, now I understand. I'm in touch with my people. Palasiya, don't worry. Now you have a job to do.

(*Suluk: Ada-ada MATARAMAN JUGAG, laras slendro pathet nem*)¹¹⁹

*Sigra kang bala tumingal campuh sami ngedali,
Lir thathit wileting ganda danyang gung manguncang niti,
Benjang sang aji mijil,
Sang aji mijil, E---*

(*Dialogue*)

PALASIYA

Your wish is my command, Pandya Bethari.

DURGA

It is the will of my people that the Bratayuda never be cancelled, since bodies are needed for the troops in *Tegalkuru*. Now, I want you to accompany my

people the raksasa and in the meantime I will follow and surround Negari Ngastina. If the Bratayuda is really going to be cancelled, I will defeat this plan by entering the souls of the satriya in Negari Ngastina and Ngamarta. Palasiya.

PALASIYA

Let's do it, Pandya bathari.

(Wayang: Durga, Klenthingmungil, Topengreges, Palasiya exit)

END OF PATHET NEM

NOTES FOR PATHET NEM

¹ (Cassette No. Tri.1. Side A) begins.

² Pathet Nem:

³ Wayang: : .i.Duryudana;; .i.Kilatbuwana;; .i.Puntadewa;; .i.Wrekudara;; .i.Janaka;; .i.Nakula;; .i.Sadewa;; .i.Sangkuni;; and maidservants: See illustrations of these characters
* * *

⁴ This Kawi phrase is almost always uttered by the dalang at the beginning of every performance. Brandon translates it as "Let silence prevail". I believe the word "rep" means 'stop', 'cease', or 'fade', and refers to the setting sun.

⁵ Lawet birds are birds that live by the shore and nest in caves. The nests are made of saliva and are prized for their medicinal value, (for use in *jamu* - Javanese herbal medicine) as well as for use in Chinese bird's nest soup.

⁶ Bathara Sri is the Goddess of Rice.

⁷ Pala kependlem, pala gumandul and pala kesimpar. *Pala* means 'fruits'; these are the 'fruits of the soil' ie. potato, cassava; 'fruits that hang from trees' ie. bananas, papaya; 'fruits on the soil' ie. cucumbers, squash, respectively.

⁸ panjang, punjung, pasir, wukir, loh, jinawi, gemah, ripah, karta, tata ugi raharja : A standard phrase almost always used in the opening *janturan*. It can be translated as "*famous, noble, oceans, mountains, fertile, (?), prosperous, flourishing, well-being, prosperous.*"

⁹ the principles of sama - beda - dana - dhendha. This doctrine is mentioned in two old Javanese kawin: Arjuna-wiwaha from the 11th century and Niticastra from around the 14th century. This doctrine discusses the strategy of war or the strategy of expansion. The doctrine has its origins in the Sanskrit Indian document Arthacastra by Kautilya. According to this doctrine any ruler of a country who wishes to eliminate his enemies must first take stock of his *sama* - his allies and friends. He does this in order to clearly understand who will support him or at least who will be neutral when a war breaks out. He also must have some idea in advance if any of his allies will later be willing to provide him with financial or military aid. *Bheda*, meaning *memecah-belah dan memerintah*, refers to destabilizing ones opponent by turning factions within the country against the leader. This accomplished, the time is ripe for *ddanndda*, meaning "attack" or "coupe-de-grace," the final action that will topple the opponent. The word *dana* is obscure.

¹⁰ The operating word here is *tatakrami*, meaning etiquette, or proper social conduct. The Kurawa are said to lack it.

¹¹ This refers to a Javanese calendrical system that I only vaguely understand. Palguna is the 8th month which lasts from 12 February to 11 March. I know that a *Windu* is a cycle of eight 210-day years. There are four windu, in order: Adi, Kunthara, Sengara and Sancaya. Four completed *Windu* constitute the end of a cycle. Further research on this point is needed.

¹² This is a reference to the year of the performance. It also refers to the works or performance of the dalang being devoted to God.

¹³ "Hermitage" is a rough English equivalent for the Javanese word *Pertapan*, meaning "place to *tapa*". *Tapa* refers to ascetism.

¹⁴ Suluk: Pathet Nem Wantah; *aras slendro pathet nem*)

*Dwan sembah nireng ulun,
Kapurba risang murbeng rat, O---
Ing Sahananingkang, O---
Nikanang sihing dasih,*

*Maweh boga sawegung,
Maksih ring delahan, E---
Yan kanang mamujwenga, E---, E---, O---, E---
(Suluk: Pathet Nem Wantah, laras slendro pathet nem)*

*Dwan sembah nireng ulun,
My praise,
Kapurba risang murbeng rat, O---
Offered to the creator of the universe, O---
Ing Sahananingkang, O---
On his throne, O---
Nikanang sihing dasih,
The beneficent and benign,
Maweh boga sawegung,
Giving nourishment,
Maksih ring delahan, E---
Giving wearing, (?) E---
Yan kanang mamujwenga, E---, E---, O---, E---
So praise him, E---, E---, O---, E---*

¹⁵ Suluk: Ada-ada ;GIRISA;laras slendro pathet nem

*Tidhem jroning panangkilan
Semune kawuryan,
Wigatining karsa,
Kapareng sri nata prabu,
Kang miyos tinangkil,
Benten lan saban-saban,
Akanthi prabawa kekes,
Getering tyas, O---
Kang samya sumewa,
Tan manyabawa, O---*

Suluk: Ada-ada GIRISA, laras slendro pathet nem

*Tidhem jroning panangkilan
Silence in the meeting,
Semune kawuryan,
looking quiet,
Wigatining karsa,
the importance of intention,
Kapareng sri nata prabu,
The King, the ruler,
Kang miyos tinangkil,
Present at the meeting,
Benten lan saban-saban,
Unlike the times before,
Akanthi prabawa kekes,
Implying concealed conscience,
Getering tyas, O---
(of) trembling heart, O---
Kang samya sumewa,*

(and) the attendants,
Tan manyabawa, O---
 (did) not think (before), *O---*

¹⁶ An approximate translation of an untranslatable Javanese expression. The formal greetings and salutations that set a formal tone to the first scene tend to be ignored by much of the audience. From a literary standpoint, this scene always reminds me of the beginning of King Lear, where characters compete with each other in their ability to offer homage to the King.

¹⁷ (Cassette No. Tri.1. Side A ends, side B begins)

¹⁸ Suluk: Pathet Nem .i.Jugag;laras slendron pathet nem)

*Hanjrah ingkang puspita rum,
 Kasilir ing samirana mrik, O---ng
 Sekar gadhung,
 Kongas gandanira, O---
 Maweh raras renaning ndriya, O---, E---*

¹⁹ Sukra, ie. Friday. Note that the *janturan* describes the scene as taking place in the early morning, yet Kilatbuwana states that the time is Thursday night, ie the night of the performance. The line between the two is blurred.

²⁰ "In this life" The dalang uses the word *Marcapada*, which means 'life in this world, at the present time, that you are now living'. Alternative spellings are *Madyapada*, *Mayapada* and *Arcapada*.

²¹ Translated from *sandhanganing raga* (*sandhang*: clothes, *raga*: body) and *sandhanganing jiwa* (*jiwa*: soul)

²² The first big laugh of the performance. The dalang makes a subtle reference to the fact that, knowing he was going to perform in front of a large audience, he practiced intensely with his musicians in preparation. This type of allusion is called a *sindiran*, and the dalang's ability to make reference to the topical context while not disrupting the flow of the story is an essential skill. Here, the dalang himself is the butt of the joke, but *sindiran* can refer to the host, a noted guest, a political issue, in other words, anything.

²³ "smart-ass punk" ("cengengesan kaya 'cah-'cah", or "sneering children") This is the second big laugh. It refers to the audience, made up of many of the young student dalangs from A.S.K.I., the art academy which co-sponsored the performance. The phrase reads literally "In case one of these sneering children thinks I'm not invulnerable."

²⁴ Wrekudara always gets laughs during the opening scene because he is the only character to insist upon (and get away with) using low Javanese to anyone, no matter what their social status.

²⁵ Otherwise known as Karna. His mother, Dewi Kunthitalibrata, is also the mother of Puntadewa, Wrekudara and Janaka.

²⁶ This line got a big laugh as well, and I suspect there are two reasons. The first is that the music he refers to is the music of the gamelon, and the second reason is that Sangkuni, a Machiavellian, scheming political insider, always has something up his sleeve. Much of the humor comes from the dalang's and the audience's subtle knowledge of each of the characters.

²⁷ Atasangin (also Lokabayu) denotes the realm of heaven, beyond the reach of mortals. It can also mean a foreign country.

²⁸ Begawan Wiyasa is another name for Begawan Abiyasa, who turns up later in this story. His other names are Resi Wyasa and Kresnadwipayana.

²⁹"driver" - a "*kusir*", someone who drives an animal-driven cart or carriage.

³⁰"guardian" - "*pamong*", teacher, caretaker, nurse, from the word "*momong*", meaning "to educate, to take care of."

³¹ Suluk; .i.Sendhon Pananggalan; *aras slendro pathet nem*)

*Siyang pantara ratri,
Amung cipta pukulun, E---
Tan ana lyan kaeksi,
Mila katur kang cundhamanik,
Prasasat rageng sumembah,
Ulun kang sumembah,
Mungging padanta prabu,
Myang kagunganta singsim,
Saksat sampun prapti,
Katon asta pukulun,
Wulanten narapati, O---*

*Siyang pantara ratri,
Day and night
Amung cipta pukulun, E---
Only my thoughts, E---
Tan ana lyan kaeksi,
Nothing else,
Mila katur kang cundhamanik,
Devoted to he who wears the diadem
Prasasat rageng sumembah,
The divinely respected
Ulun kang sumembah,
I prostrate myself
Mungging padanta prabu,
Before his majesty,
Myang kagunganta singsim,
And his beneficence,
Saksat sampun prapti,
It comes to pass
Katon asta pukulun,
Seen through my fingers,
Wulanten narapati, O---
The figure of the king, O---
Rama dewaningsun, E---
Rama, my God, E---*

³²This phrase "sun-drenched flower" (*puspita kasorot ing bagaskara*) is a cue (and a clue) for the musicians that the next song will be *Kembangpepe* (Literally: "Flower lying in the sun). This is known as a "*wangsalan*" or "word riddle" or a *sasamita*, a cue to the musicians.

³³ Kresna : See illustration.

³⁴"day of decision" : *cobining jagad*, comes from the words *coba*, *cobi* and *jagad*. *Coba* means "to try", *jagad* means "the universe". Lukman Aris notes: "Many Javanese believe that accidents, bad luck, and suffering are a means by which God tests the individual's fortitude."

³⁵(Cassette No. Tri. 2. Side A)

³⁶ Suluk: Pathet NEM .i.JUGAG;, *laras slendro pathet nem*)

Atap para hapsari tumonton ing sang dwija,
 Suddenly the angels are watching the penembahan ,
Kadya nir jiwa, O---
 As if without a soul, O---
Kagagas ing tyas dahat kewran,
 Very difficult to understand
Karyanira datan pantuk samya myang rengganing prabata, E---
 They work steadily until morning, E---
Roning kadhep kumelap pindha pangawining sang dwija, E---, E---, O---
Dadap leaves are shining like the gestures of a priest, E---, E---, O---

Atap para hapsari tumonton ing sang dwija,

³⁷ Jlitheng, from the words *itheng*, *ireng* meaning black. Kresna's skin is black. This is a pet name that only Wrekudara uses to address Kresna.

³⁸ An idiomatic expression meaning 'to speak without confidence', to speak hesitantly'.

³⁹ Kresna asks Kilatbuwana "From which *kayangan*?", in other words, "From which heavenly realm?" Different Gods come from different regions of heaven. I'll have to do some research to explore this idea more thoroughly, but it seems that heaven, in the Javanese/Hindu conception, is hierarchical.

⁴⁰ (*Suluk : Ada-ada MATARAMAMAN JANGKEP, laras slendro pathet nem*)

Sigra kang bala tumingal,
 Suddenly the warriors appear,
Acampuh samya ngedali Lir thathit wileting gada, O---ng,
 Coming out like lightning, rolling a club,
Lir thathit wileting gada, O---ng,
 Like lightning rolling a club, O---ng
Dhanyang gung magundhang niti,
 Priest whose knowledge is broad,
Benjang sang aji mijil, E---
 There comes the teaching, E---

⁴¹ "Contempt for the world, dirt of the world, the incarnation of the damned devil" is a literal translation from the kawi. In other words, Kilatbuwana has lost his temper. It is interesting to note that he does not curse Kresna with "low" language, but rather with a weighty Kawi phrase.

⁴² Ie Semar.

⁴³ See diagram, page .

⁴⁴ ie. the sun.

⁴⁵ ie, Thursday.

⁴⁶ (Cassette No. Tri.2 Side A end, side B begins)

⁴⁷ Banuwati, Limbuk, Cangik, maidservants: See illustrations

⁴⁸ Mythic flower noted for its fragrance. This is an example of Basa Wayang, this term cannot be found in conventional Javanese.

⁴⁹ (*Suluk;Pathet NEM WANTAH, laras slendro pathet nem.*

Leng-leng ramyaningkang,
 The cheer,
Sasangka kumenyar, O---, E---ng,
 The brightness, O---, E---ng,
Mangrengga ruming putri, O---, ---ng,
 Decorating the castle
Mangkin tanpa siring,
 More unlimited
Alep ningkang omah
 The atmosphere inside the castle
Mas lir murubeng langit, E---
 Gold like the bright of heaven, E---
Maweh raras renaning driya, O---, O---, E---
 Giving beauty to our senses, O---, O---, E---

⁵⁰ An expression of astonishment, “My, my!” or “Oh Dear!” would be approximate translations.

⁵¹ I believe this dialogue between Banuwati and King Duryudana is a subtle jibe at the nouveau riche in attendance at the performance.

⁵² *Sinden* - female singers in the gamelon ensemble.

⁵³ *Suluk: Sendhon KLOLORAN, laras slendro pathet nem*)

Galak ulat,
Kadi thathit abaraung,
Kang pamulu,
Alus manis maweh kung, O---
Sembada Kang,
Adedeg mandrangkung,
Agoreh pan,
Dadya pantes malatkung, E---, O---

⁵⁴ Also spelled as *Jumat*, one of the days of the five day Javanese *pasaran* week.

⁵⁵ One of the many types of aestheticism believed by the Javanese to increase the *batin*, or spiritual potency. To *tirakatan* is to stay awake all night.

⁵⁶ *Sabetan* - Puppet manipulation techniques. In fact, Tristuti’s *sabetan* is consummate.

⁵⁷ Tristuti was, indeed, living in a boarding house at the time of the performance. What is interesting to note here is how Tristuti chooses the female character Cangik to refer to personal and topical issues in a comic manner.

⁵⁸ Now the character of Cangik *is* Tristuti and Tristuti *is* Cangik. What follows is Cangik/Tristuti directly addressing the audience of young *dalang* and *wayang* aficionados of the subject of the the wayang art itself.

⁵⁹ What Tristuti is really saying is that in his home town there is a *dalang* with a nasal voice, and therefore all his vocal characterizations are, consequently, nasal.

⁶⁰ A *sindiran* at the expense of the musicians. The *talun Cucurbawuk* is the final part of the musical overture that begins a wayang performance. The *dalang* is commenting on the fact that, during the long dialogue sections, some of the musicians started to play cards.

⁶¹ Three hundred and fifty thousand rupiah is what Ford Foundation paid the *dalang* and musicians for the performance.

⁶² *Empu* (literary man) *Sedah* wrote the *Kakawin Bharata-Yuddha*, or Kawi version of the *Bharatayudha* cycle from the *Mahabharata*, in the 12th century during the reign of the Sultan

Jayabhaya (1135-1146AD) of Kediri. When Empu Sedah died, Empu Panuluh took up and complete the task. This period of time is regarded as the "golden age" of Javanese literature. Some of the other notable empu of the time were Dharmaja, Monagunna, Trigunna and Tanakung.

⁶³ Ronggowarsito (1802 - 1873) was the last *pujangga* - eminent literary man - of the Kraton of Surakarta. One of his well known works is the Kalatidha, in which he accurately predicts the hour, day, date, month and year of his own death. Many experts in Javanese literature now doubt that this final prophecy was written by Ronggowarsito himself.

⁶⁴ Other uniquely Javanese forms of aesthetics designed to increase one's batin - and consequently, one's ability to perform a shadow play well - include spending the night in the river with only one's head above water.

⁶⁵ dhodhokan - ie. the dalang's rhythmic tapping which cues the musicians.

⁶⁶ It is unusual, but not uncommon, for anything other than a Pathet Nem gending to be heard in the first "Act" of a wayang performance. Here Tris calls for a *pathet sanga* gending during *pathet nem*, thus giving me the opportunity to debunk an oft-written academic inaccuracy about the wayang - that the three act modal structure of Pathets Nem, Sanga and Manyura is sacrosanct. The only academic myth repeated more often is the one that states that women and children traditionally sit on the shadow side of the screen, while men prefer to sit on the dalang's side.

⁶⁷ a Jinenan is a "classic" or traditional gendhing.

⁶⁸ Cassette Tri. 3. Side A)

⁶⁹ ndhangdut or dang dut, A type of Indonesian pop music.

⁷⁰ The first of many references to the fact that the performance is running relatively late.

⁷¹ Ditto.

⁷² (*Suluk: Ada-ada MATRAMAN JANGKEP, laras slendro pathet nem*)⁷²

*Kukusing dupa kemelun.
Ngeningken tyas sang apekik,
Kawengku sagung jajahan, E---
Nanging saget angikibi, O---ng
Sang Resi Kanekaputra,
Kang hanjog sangking wiyati, E---
The smoke of the dupa is kumelun,
The one who meditates is clarifying this thoughts,
Controlling all his senses,
But his motives remain concealed,
Resi Kanekaputra,
Descends from heaven...*

⁷³ Menyan is similar to frankincense but is burnt in worship. Ratus is a powder that produces a sweet smell. Garu, or gaharu, is a by-product of the sandalwood tree. It is a resinous tumor that, when burnt, produces a smell said to facilitate meditation. It is very rare and expensive. Rasamala also comes from the sandalwood plant. Cendhana is sandalwood as well.

⁷⁴ Durasana, Durmagati, Citraksa, Citraksi, Aswatama: See illustrations.

⁷⁵ Ywang Pratanggalpati, ie. the sun.

⁷⁶ See illustration page .

⁷⁷ A *sindiran* at the expense of the musicians, who were playing cards during during one of the long dialogue scenes.

⁷⁸

Suluk : Ada-ada MATARAMAN JUGAG, laras slendro pathet nem)

*Sigra kang bala tumingal,
Acampuh samya ngeadali,
Lir thathit wileding ganda, O---ng
Dhanyang gung mangundhang niti,
mBenjang aji mijil, E---*

⁷⁹ At this point in the performance, the musicians are being fed. Citraksi's "I want more." really means "I want more food". Sangkuni then puts him in his place.

⁸⁰ (*Suluk: Ada - ada Hastakumala Alit, laras slendro patet nem)*

*Mundur sang Durnaputra,
The son of Durna exits,
Undhang in pra wadya samya sawega,
To call the troops to arms
Umyun ramya swaraning bendhe-beri,
The sound of the Bendhe-beri exuberant
Gubar gurnang kalawan ,
Cymbals are deafening
Puksur tambur myang suling papandhen daludag,
Drums, fifes and banners
Bandera muwah kekandha manekawarna,
Flags of many hues
Pindha jaladriyan, E---, O---
Swell like the ocean, E---, O---
Asri kawuryan, E---ng
Inspirational*

⁸¹ *Suluk: Ada ada Hastakuswala Ageng Jugag, laras slendro patet nem)*

*Mung-mung jir,
Mung-mung jir,
Banyak-banyak lakuning pra wadya,
Hundreds of soldiers march
Yaksa krura temahan, O---
Monsters gather
Krura sru manaut,
Mingle together
Yitna Sang Narpadmaja, E---, O---
Yonder comes Sang Narpadmaja, E---, O---*

⁸² The tengara budhal consists of a *bendhe* (small gong) and a *beri* (big gong).

⁸³ (*Suluk : Ada-ada BUDHALAN MATARAMAN, laras pelog pathet nem)*

*Enjing bidhal gumuruh sangking Nagri Ngastina,
Departing in the morning with high spirits from Nagri Ngastina,
Saguning sang bala kuswa,
The endless departing troops,
Abra busananira,
In beautiful bright uniforms,
Lir surya wedalira saking jalanidhi arsa madnangi jagad,*

Like the sun rising from the ocean,
Duk mungup-mungup aneng,
 Brightening the world,
Aneng pucaking wukir marbabak bang sumirat, E---, O---
 Shining on the mountain top, burning red, E---, O---

⁸⁴ *Sektisora, Dewapaka*: See illustrations.

⁸⁵ (*Cassette No. Tri.3. Side B*)

⁸⁶ (*Suluk : Ada-ada Mataraman Jangkep, laras slendro pathet nem*)

Rikat lampahireng rata tan antara,
 Moving fast and steadily,
Prapteng sukuning arga,
 Arriving at the foot of the mountain,
Eram tumingaling, O---
 Great looking, uproarious
Dhendheng sahengga praja myung kang pratangga,
 So that people,
Umyung kang pratangga busekan kang janma, E---
 People are running away, E---

⁸⁷ (*Suluk: Pathet Kedu laras slendro pathet nem*)

Myat langen ing kalangyan,
 (the soldiers) Rising from their seats,
Haglar panham muncar, O---
 Dispersing, fanning out, O...
Tinon lir kekonang,
 Like fireflies,
Surem sorote tan padhang
 Flickering, delicate radiance,...
Kasor lan pajaring, O---, O---, E---
 Under the light of, O...
Purnameng nggegana, O---, E---, O---ng
 The full moon, O...
Dhasare mangsa katiga, E---ng, O---
 Verily it is dry season, O...
Hima anaweng,
 And a cloud is floating across,
Ing unjun ancala,
 The mountain top,
Asenen karya wigana, O---
 Where a demon resides, O...
Miwah saisining wana, E---, O---
 And the jungle below, O...
Wreksa gung tinunu
 Is carefully tended. O...

⁸⁸ A *sasmita* for the upcoming gending.

⁸⁹ *Samba, Setyaki, Udawa, Durna*: See illustrations.

⁹⁰ Operating term here is *Tinundha-tundha*, meaning a stepped foundation. See illustration.

⁹¹ I believe there is an error in the Javanese transcription, and the word *winandhi* should be substituted with *cinandhi*, meaning "built like a temple".

⁹² Hwang Gana or Hyang Gana is another name for *Ganesha*. Ganesha is the son of Batara Guru or Siwa. The image is that of a fat human body with four arms and the head of an elephant. See illustration.

⁹³ Teksaka: Unknown.

⁹⁴ Jetayu is the name of the bird in the Ramayana who fights Rahwana (Dasamuka) in an effort to rescue Sita (Sinta), Ramawijaya's wife).

⁹⁵ Iwang Rodrapati or Hyang Rodrapati is another name for Siwa. In the wayang, he is Bathara Guru.

⁹⁶ *Mbranyak munggend* means "very handsome appearance".

⁹⁷ Keeler translates *sakti* as "spiritual potency"

⁹⁸ *Suluk: Pathet LIMA JUGAG, laras pelog pathet lima)*

*Ginarebeg badhaya yu warnanira,
The rushing warrior, the colors beautiful,
Solahira wingit lir widadari nurun, O---
Its motion divine like a descending angel, O---
Lir widadari nurun, E---
Descending angel, E---
Sari-sari, O---
Essence, O---*

⁹⁹ This is usually the first sentence that Durna utters when he appears in a story. The only words I can make out are "Butut kisa", meaning "monkey's tail", and "Sawidara" - freckle "jinuplak ora wurung dadi memala" "plucked out will eventually heal". It is nonsensical, as far as I can determine, and serves only to introduce him to the audience, much like a comedian on sitcom television may have a "tag line", like "How sweet it is." for Jackie Gleason or "Excuuuuuse me!" for Steve Martin. Certain other characters have such "tag lines", for example "*Prekencong prekencong waru dhoyong*" for Narada, "*Mbegegek mugeg ugeg sadulita hmel-hmel*" for Semar and "*Hong mangarcana sisi sekar bawana langgend*" for a holy man like Abiyasa., or "*Hessss*" for Wrekudara

¹⁰⁰ (*Suluk : Ada-ada MATARAMAN JANGKEP, laras slendro pathet nem)*

*Umyung swaraning bendhe beri,
Cacophony of the bendhe-beri
Gubar gurnang kalawan puksur tambur myang suling papandhen,
Cymbals, gurnang,puksur, drum and recorder,
Papandhem daludak bendhera miwah kekandha mawarna-warna, O---
Papandhe, flags and swords,
Surak mangambal ambata rubuh,
Cry like a collapsing wall,
Dedreg kang samya dwanjayuda,
Raised are the flags,
Dedreg kan samya bandayuda, E---
Tough are the troops, E---*

¹⁰¹ Possibly a mistake on the Javanese transcription - It should read "Pyak, pyak, pyak, which means "get out of the way" In Indonesian it would be *Minggir, minggir, minggir!*, used in a crowded place when a group of dignitaries arrive.

¹⁰² Kartamarma: See illustration.

¹⁰³ (Suluk: *Ada-ada MATARAMAN JANGKEP, laras slendro pathet nem*)

*Enjing bidhal gumuruh,
Departing uproariously
Saking Nagri Wiratha gunging kang bala kuswa abra busananira, O---
From Negari Wiratha, the departing troops in beautiful bright
cloth uniforms, O---
Lir surya wedalira, O---ng
Like the sun rising, O---ng
Saking jalanidhi, O---, E---
From the ocean, O---, E---
Harsa madhangi jagad, E---
For brightening the world, E---*

¹⁰⁴ (Suluk: *Ada-ada MATARAMAN CEKAK, laras slendro pathet nem*)

*Ya ta laruta goda sang kurukula,
There vanishes the conviction of the Kurawa
Yen amutusa sang sri, E---
The Prabu orders, E---*

¹⁰⁵ Thes, glundhung are anomatopia words, an English equivalent would be "Ke-bam, thunk". Other examples in this monologue are dhes, glinting, kluntung and gluyur, or "ooofff, ouch, bang, arrghh", respectively.

¹⁰⁶ "people are working here" Tristuti is referring to the musicians. An inside joke.

¹⁰⁷ "a new wife" Tristuti was newly married at the time of the performance.

¹⁰⁸ Pusaka is a divine or magic weapon. Not to be confused with a *Pustaka*, which is a literary work.

¹⁰⁹ Senapati is a military commander-in-chief

¹¹⁰ (Cassette No. Tri.4. Side B)

¹¹¹ "white menyan": A sasmita gendhing for the upcoming gending.

¹¹² Durga, Klenthingmungil, Topenggrege, Palasiya: See illustration.

¹¹³ A drubiksa is a forest-dwelling raksasa ghost. Bajubarat is unknown. Jin is a word borrowed from the Arabic *Al-jin* - a spirit or goblin with supernatural powers. Setan is a demon, the word is either borrowed from the Arabic word *as shaiton*, or, in English, *Satan*. Priprayangen is a beautiful female ghost who walks backwards and frequents cemeteries. Ilu-ilu is a ghost who constantly drools. Banaspati is a forest-dwelling raksasa ghost. Fire comes out of this creature's mouth. Gandarwa is a huge black ghost. Brekasakan is unknown.

¹¹⁴ Sukra means Friday, cemengan means wage, one of the five days of the *pasaran* week. The *pasaran* week is a five day repeating cycle that proceeds concurrently with the seven day week, so that there are thirty-five combinations of days before the cycle repeats. The names of the five pasaran days are *Wage*, *Pon*, *Legi*, *Cemengan* and *Kliwon*. The thirty-five day cycle is called a *selapan*, and certain convergences - for example Friday *Kliwon* are said to be particularly auspicious, or spiritually significant. Offerings to ancestors are often made on Friday *Kliwon*.

¹¹⁵ Janggitan is unknown. Wedhon is a ghost or walking corpse wrapped in white fabric. (see illustration). In the Islamic faith, the body of believer is wrapped in white cotton fabric before burial. Jrangkong is a spirit taking the form of a human skeleton. Warudhoyong is

unknown. Engklek-englek is a ghost in the form of a human head with dangling intestines. Balung standhak is unknown. Gendruwo is the same as a *gandarwa*. Wewe gidrah is a kind of succubus. It first appears as a beautiful woman who seduces a male. During the act of intercourse it transforms into a hideous monster.

¹¹⁶ White menyan, or *Menyan Seta* is a solid resin (benzoin) taken from the *Styrax* tree and burnt in worship. This is also a *sasmita gendhing*, alerting the musicians that the next song will be *Menyanseta*.

¹¹⁷ Pating means "appearing", glereng means staring, Glero, associated with sinus problems, means "snorting". Galidrah means snoring and also connotes spastic movements of the limbs. Pragango means idiotic with a slack jawed open mouth. Buta Gimbal is a raksasa with curly, sticky hair. Buta ijo is a raksasa with a green body. Buta bajang is a thin, dwarf raksasa. Buta gundhul is a bald raksasa. Buta pengung is a retarded or simple-minded raksasa.

¹¹⁸ (*Suluk: Pathet NEM WANTAH laras slendro pathet nem*)

Asri tinon ing pasewakan,
Appearing in the place of the meeting,
Busana sutra maneka, O---, E---
Clothes of silk, O---, E---
Sebak puspiteng hujana, O---ng,
Dressed by flowers, O---ng
Myang panjrahing sarwa rukma,
And golden ornament, decorated by jewels,
Abra prabanya sumirat, E---
Brightly shining,
Kenyaring teja liweran, E---, E---, O---ng, E---ng
The blinding light, E---, E---

¹¹⁹ (*Suluk: Ada-ada MATARAMAN JUGAG, laras slendro pathet nem*)

Sigra kang bala tumingal campuh sami ngedali,
Lir thathit wileting ganda danyang gung manguncang niti,
Benjang sang aji mijil,
Sang aji mijil, E---

P A T H E T S A N G A

(Suluk: *Pathet SANGA WANTAH*, *laras slendro pathet sanga*)

*Saya dalu araras abyor kang lintang kumedhap,
Titi sonya tengah wengi lumrang gandaning puspita, E---
Karenggyaning pudanira, O---ng
Sang dwijawara mbrengengeng,
Lir swaraning madubranta,
Manungsung sarining kembang*

(Gendhing: *Lagu Dolana JAMURAN*, *laras slendro pathet sanga*)

(Pocapan)

*W*ruhing mangsa madya raras winaras gatining kandhe.¹ Shimmering like the eyes of an angel, the jungle seems to resemble at once heaven, hell, and this mortal earth. *Candrakirana*² garden is fragrant and beautiful under the moonlight, as if in answer to the prayers of the peace-loving *Brahmana*.³ At midnight, one stands in awe of the night sky. It is the dry season, and the dark blue heavens are scattered with stars. The constellations of *Lintang Luku*, *Banyak Agrem*, *Gubuk Penceng*, *Jaka Belek*, *Lanjar Ngirim* and others surround the great constellation of *Bima Sakti*⁴, forming what appears to be the mouth of an all-devouring dragon. The stars snap and fire out light in all directions and then form a procession, spin and turn on the ellipse of the compass. Others merge and move sinuously like a swimming dragon. The sky grows darker and more beautiful, and the beauty of nature compels all good men and woman to praise God, who so beneficently created this beautiful world. Suddenly, the pink light from the star *Hyang Candra*⁵ peers over the mountain in the east, instilling a sense of calm. And now the moon rises, bright, with its pale, clear light. The moonlight, lord of night, has taken his seat on his throne. *Wusnya ngembah wiyadi, sinigeg kang winursiteng kawi, sinambet kang murweng cerita*.⁶

(Suluk : *Pathet NEM JUGAG*, *laras slendro pathet nem*)⁷

*Puspa lulut,
Sekar adi ngantariksa, E---, E---
Andhe tyas insun kalintang pan amung sira, E---, E---*

(Pocapan)

Nahenta gantya winuwusa kang lagya anyandra endahing swasana.⁸ On the top of the hill there is a holy man, face to face with his handsome grandson, and in beauty they were like stars flickering over a meadow.⁹

1. Adegan Saptaarga

(Wayang: Abiyasa, Abimanyu, Gareng, Petruk, Bagong, Cantrik¹⁰)¹¹

(Gendhing: Gendhing ONANG-ONANG, laras slendro pathet nem, sirep)

(Janturan)

On the top of the hill an ashram has been built for *cantrik*¹², students and ascetics. Where is it? Verily it is at *Pertapan Saptaarga*, also known as *Satasarengga*, also *Pertapan Rahtawu*. That is why it is called Saptaarga, sapta: seven, arga: mountains, since it consists of seven mountains forming a chain. There are hundreds of smaller peaks, and the place is also known as *Satasarengga*. On the mountain slope there is a pond with clear¹³ water for bathing, and that is why it is also called *Sendhang Pawitra*, and the slope was landscaped so that it formed terraced paddies planted with rice and vegetables. Though only *Parijatha*, *Sukanandhi* and *Dhudhhangasak*,¹⁴ they were beautiful in the days before being harvested, as they appeared like polished gold, and when they are blown by the wind they look like an ocean wave. Amid the plants is a scarecrow with wind chimes hanging from it, making sounds like a Gamelon without gendhing, which made the sight all the more impressive. *Palawija* filled the meadow -- corn, cassava, chili, eggplant, green beans, yams. When the wind blows their leaves tremble. Paths are bordered by trees forming rows, edged with many flowers. The villages are lush with green coconut trees and mangoes. The grounds surrounding every home are filled with fruit trees. All are about to be harvested. A waterfall beneath the pond flows to many pools where duck, geese and the like gather, and where buffalo and bull wallow. Flowers surround the pools, pools which team with different kinds of fish. In the morning, when the sun rises, the sky gradually grows bright, birds chirp and sing beautiful songs. Houses are built in the *Joglo* style¹⁵ under coconut trees with green dense foliage. Who is the *pandhita* at the *Pertapan Saptaarga*? These are his names: *Begawan Wiyasa*, *Abiyasa*, *Kresnadwipayana*, *Dewayana*, *Reksincaaprawa*, *Sang Sutiksnaprawa*. He is named Begawan Wiyasa because he is the one who gives divine teaching. Named Abiyasa moreover because his knowledge is completely perfect. Kresnadwipayana because while his face is black, it is bright like a rainbow. Dewayana because he is so close to God he will become divine. Rencakaprawa denotes that he is a holy man who leads a peaceful life. Sutiksnaprawa since he is the one who consoles the unfortunate. Verily, he is a priest whose asceticism is perfect and rigorous. He has performed many acts of asceticism. No wonder he considered as if a God, surrounded by many angels. This can be seen on every night of *Sukra Kasih*¹⁶, because mysterious lights are seen over the monastery in the fragrant, drizzling rain. It is now *Soma Manis*¹⁷ and the holy man is sitting in the hall surrounded by his students. Coincidentally, the sun is just now rising, and many birds are crying from the coconut trees. The priest's grandchild is here, the satriya from *Plangkawati*, *Radyan Angkawijaya*, who is also known as *Raden Abimanyu*. He steps closer to his grandfather, escorted by Ki Lurah Nalagareng, Petruk and Bagong. Judging from the satriya's expression, he is unhappy. Why? Because he upset that his relatives have been deceived by the Kurawa. Moreover, his *wa* Badranaya is sick. That is why he feels his way.

(Gendhing: Gendhing ONANG-ONANG, laras slendro pathet nem, udhar then suwuk)

(Suluk : Pathet SANGA NGELIK, laras slendro pathet nem)¹⁸

O---, O---
Nihan siswa umatur, O---, O---

*Marang risang mahayogi, O---, O---
 Sang wipra kadi paran,
 Karsaning Hyang Utipati yogya saliring warna, E---ng
 Kang gumelar aneng bumi, O---
 Mugi ulun tedahna,
 Tandyang sang wiku anjarwi, E---, O---*

(Dialogue)

ABIYASA

*Hong mangarcana maya sidi sekaring bawana langgeng.*¹⁹ Oh, my grandson, my handsome lad, *Buyut* Bimanyu, my little fighting cock, it is so good to see you! My dear grandson, Angkawijaya, how are you?

ABIMANYU

Dear eyang penembahan, I come here safe and sound, from Plangkawati to Pertapan Saptaarga, under your protection, and I offer you my best wishes.

ABIYASA

Yes, yes, hem, hem, hem, hem, hem, hem. I am so glad I have a grandchild who respects his elders. I will pray to God so that you will live in peace.

ABIMANYU

Yes, thank you, that is very kind, grandfather.

ABIYASA

Nalagareng.

GARENG

Here I am.

ABIYASA

You appear different, somehow. You seem unhappy.

GARENG

Yes, well, you know, emotions change. Sometimes we are happy and sometimes we are sad. Like a river, you know? Sometimes it is a mere trickle and sometimes the water rushes down in torrents, especially in the rainy season, like now. People meet their friends on the street and they have nothing to talk about except what they are trying to sell.

PETRUK

Come on, don't complain so much, brother Gareng. God didn't give us a mouth for the sole purpose of complaining. When you meet your relatives and they ask you 'How's it going, brother Gareng?' and you say 'It sucks' your body language says 'It sucks, it sucks, it sucks, it sucks, it sucks.' You dig? And pretty soon you'll find yourself sick. When people say 'How's your job going, Kang Gareng?' and you say 'I'm going bankrupt' your whole body, from your hair to your toes, says 'bankrupt, bankrupt, bankrupt, bankrupt, bankrupt, bankrupt'. Then you'll find yourself really bankrupt. That's why the wise men in the days of yore said that we should watch what you say. You dig? So the next time you get sick and someone says 'How's it going, Gareng?' you should say 'I'm fine.' You should say something positive. And then, when your mouth says that, your chest, back, buttohole, and arms say: 'Fine, fine, fine, fine, fine, fine, fine, fine.' Then you'll be fine. When you are asked 'How ya doin'?' and you answer 'like shit', then good fortune cannot possibly smile upon you. Just look what happens to Bagong. Bagong just does not know how to make money.

He sells ice cream in the winter and hot coffee in the summer. Needless to say it doesn't sell.

BAGONG

You loudmouth. Everybody has their own way of making a living. Ice is the only thing I can get a discount deal on. I don't see you helping me out with a contribution.+

PETRUK

There you go again with that negative stuff, you don't want to hear any opinions that contradict your own. You are never going to get anywhere that way. Your petty attitude, getting upset over nothing, and never having anything pleasant to say. That's why you never get anywhere, Gong.

BAGONG

Ah, so what.

ABIYASA

What charming house guests.

GARENG

Oh God, Truk. Truk, try to be a little more polite, please. Don't you have any manners at all?

PETRUK

What did I do, Bro? I was just giving Bagong some friendly advice, but he doesn't know how to take constructive criticism.

GARENG

Don't you know the expression 'the sane surrender?' Just drop it, and don't provoke an argument.

PETRUK

I beg your pardon, penembahan, this is just the way we are. If we didn't blabber on like this you'd think there was something wrong with us.

ABIYASA

I know that, Petruk. Just mind your manners.

PETRUK

Yes, of course. That was just some shtick.

ABIYASA

Are you well, Petruk?

PETRUK

Quite well, thank you very much, Penembahan. (*Aside*) This is a great place, isn't it Gong? Awesome. Good framing job. The roof is also nice. Solid hardwood. I'll bet the stones were washed and brushed when this wall was made - that's why it's so solid.²⁰ Wouldn't you say so, 'Gong?

BAGONG

Absolutely. Not like your house. Why does the front door open into the master bedroom?²¹ The last time I came over I walked in when you were, ahem, "exercising" with your wife.

PETRUK

I did barricade the door.

BAGONG

Yeah, but with only a suitcase. From what I could see, the coast was clear.

PETRUK

I'm just standing here admiring Penembahan's banquet hall - how come you have to bring up my house?! Just watch it, pal. Man, look at this place. Must have cost a couple of million. Well, we are impressed, aren't we, 'Gong? Too bad we only get to crash here for a little while.

BAGONG

Yeah, bummer.

ABIYASA

Bagong, I hope you are well.

BAGONG

Oh yes, Penembahan. (*Aside to Petruk*) You know something Petruk? I always notice that a great man, especially this holy man here, wears clothes that speak well of him.

PETRUK

What are you talking about?

BAGONG

Well, ndara Abimanyu has come here, and the priest happens to be wearing green clothes. The green robe signifies that anyone who comes here must be full of hope. Green signifies a new beginning, and what we hope for will be achieved.

PETRUK

Oh really? That's what the color means?

BAGONG

Oh yeah. That's the deeper meaning. If, for example, you came here and the Priest was wearing a black robe, the meaning would be that you should be more self-confident.

PETRUK

What if he wore a white robe?

BAGONG

That's holy, and it means one's mind should be clear, straightforward and balanced, not left, not right.

PETRUK

Oh, that explains it. Because when I came here the priest wore a red print robe covered with big flowers. No wonder that when I went home, my wife and I had a fight.

BAGONG

When I came here he was bare-chested, and then when I went home, I found out that my house had been ripped-off.+

PETRUK

It was a bad prophecy, dude.

CANTRIK

This is typical of the punakawan, no matter where they are, to sit around all day and talk, talk, talk. Don't they know where they are? They come to this peaceful, beautiful place and make noise and behave inappropriately. They tell bad jokes, speak out of turn, 'over-acting' and...

PETRUK

He thinks he is a bigshot artist because he knows the words like 'over-acting', how pretentious.²²

BAGONG

What's going on here? Who is playing the role of Cantrik? His pants are too short, his sarong is rolled up high, he uses his wife's shawl for a belt! He's not wearing a shirt but he's wearing a hat! What kind of performer is he?²³

PETRUK

Actually, he was wearing a jacket but he started sweating. So he took it off and hung it up.

CANTRIK

I would like to welcome you, you handsome boy.

ABIMANYU

Thank you very much, I wish you well.

CANTRIK

*Hadhuh, hadhuh, hadhuh.*²⁴ What a sweet voice. *Dhuh, dhuh, dhuh, dhuh, hadhuh.* What a fine young man - handsome, refined, gentle, serious and well-spoken. *Dhuh, dhuh, dhuh.* If he would come visit my house I would like to introduce him to my daughter.

PETRUK

What does she look like, 'Gong?

BAGONG

Well, her father is really short, so perhaps she is a dwarf.

PETRUK

Don't talk like that, you'll hurt the feelings of the Gambang²⁵ player. His kids are all small.

BAGONG

Well, I'm just saying, you know, that if the father is small the kids are probably going to be shrimps.

CANTRIK

You don't know what you're talking about! If you saw my daughter you would go nuts over her, no question. Do you think that if the father is a bum then the kids will be bums? Anyways, the most important thing is the education.

PETRUK

Great, 'Gong. Now you've got Cantrik all upset. From now on don't open your mouth until you know what you're talking about. Sure the father may be short, but suppose the mother is big? Then what?

BAGONG

Then the kids will be tall, but their legs will still be short.

CANTRIK

I'm not going to bother with these idiots any more. It's pointless.

ABIYASA

You're going to ignore them, Cantrik?

CANTRIK

They hurt my feelings with their rude words. If I try to be decent to them, and they respond with sarcastic remarks.

BAGONG

Well, being polite to Cantrik and mBilung²⁶ hasn't helped my career any. I'm better off being ignored.

PETRUK

O.K., enough is enough, 'Gong, besides, Bilung isn't so bad. He's lent me money.

ABIYASA

Ngger Angkawijaya, please, say something. Why are you so downcast?

(*Suluk: Sendhon TLUTUR, laras slendro pathet Sanga*)²⁷

*O---. O---ng
Surem-surem diwangkara kingkin,
Lir manguswa kang layon, O---, O---
Dennya ilang kang memanise,
Wadanaira layung,
Kumel kucem rahnya maratani, O---*

(*Dialogue*)

ABIMANYU

Eyang Panembahan, if I were allowed, I would plunge this dagger into my chest, penembahan. I do not have the strength to look on this world because of my grief over the recent events in Praja Ngamarta.

ABIYASA

Please! Wait! Wait, my son. You have been hanging your head, with a tear on your cheek, since you came here. As a satriya, you must never shed a tear, my son. When a tear falls upon the soil, it will make the soil barren, when a tear falls on stone, even the stone grows gloomy. And if the tear falls on skin, it will make the bones beneath fragile, and the skin will become dry. In other words, good fortune will flee from you. Never cry, son! If you've got a problem, let's look for a solution, if there is a problem, let us try to solve it. How can something without light be bright? How can something be clean without being cleansed? According to wise men, he who is direct will reach something, he who is serious will find an answer, and there is no darkness that cannot be made bright. When effort is combined with a strong will and hope, goodness follows.

ABIMANYU

Yes, Eyang. But as we speak my father and my Pandhawa uncles are being led astray in Ngastina. There is a new holy man there called Begawan Kilatbuwana, and history has

taught us that when my Pandawa relatives go to Ngastina, they are inevitably put into jeopardy by the Kurawa. Not only that, but they have come to Ngastina without their navigator or caretaker. That means Wa Prabu Dwarawati did not accompany my relatives the Pandhawa, and Wa Semar, moreover, is ill in Karangadhempel and could not escort my uncles to Ngastina.

ABIYASA

Is that so, Petruk? Is your father ill?

PETRUK

Yes he is. He has not eaten for a couple of days now. He hasn't slept either, and he can only blink his eyes. When someone speaks to him, he moves his lips but no sound comes out. His cheeks balloon out and then '*poh*', '*poh*'.

BAGONG

But that is because he is an old man and hasn't got any teeth, so that when his breath comes out, the mouth opens slightly and then '*poh*', that's it!

ABIYASA

Angkawijaya, please don't be sad, my son. Happiness and remorse, difficulty and ease all depend on your perspective. And remember: God's burden has been proportionally distributed according to each man's tolerance; God never gives you a burden that you cannot bear. According to the teachings of wise men: *Dibisa sabar santosa, mati sakjroning urip, kalis ing reh ruharing rat, murka angkara sumingkir, tarlen meleng malatsih, sanetyasing tyas memasuh badhare sapudhendha, antuk mayar sawetawis, borong angga sawarga meksi*. *Dibisa sabar* means 'control your emotions, be alert in watching how the situation changes'. *Santosa* means 'be self-confident, intelligent'. *Mati jroning urip* means 'take it easy, but don't be afraid of trouble'. *Kalis ing reh, ruharing rat* comes from the words *kalsi ing ruharaning rat*, which means 'not a bad character at all,' because evil action leads to self-destruction. *Tarlen meleng malatsih* means 'have only one goal, that is, *Bathara Kang Maha-Luhur*'s affection'. *Sanetyasing tyas mematih* comes from the words *sanetyasa ing tyas mematih*, which means 'avoid God's punishment by not committing sin'. *Mayar sawetawis*, meaning 'to accept the reality, so as not to feel grief'. *Borong angga sawarga meksi martaya*, which means 'to be open and free in any situation - don't be sad when facing hard times, and be grateful in good times - such a person has a chance to reach eternal heaven. That leads to freedom in this life of torment.²⁸ Son, remember that whatever temptations test your parents, know always that the fate of the Bratayuda is inevitable. Prior to the Bratayuda, the Pandhawa²⁹ and the Kurawa will continually struggle, although at times they may disappear. Times change, but know that history always returns to Negari Ngastina.³⁰

(*Suluk : Pathet Sanga JUGAG, laras slendro pathet sanga*)³¹

*Myat langening kalangan aglar pandam muncar,
Tinon lir kekonang surem sorote tan padhang,
Kasor lan pajaring,
Purnameng nggegana,
Hima hanaweng*

(*Dialogue*)

ABIMANYU

Instantly my thoughts are clear again, eyang. It was like walking in the darkness but then, suddenly, a thousand torches appeared, now that you have given me this counsel. I am no

longer afraid that something bad might befall my Pandhawa kinsman.

ABIYASA

Even if something bad were to occur, it would be insignificant, son. Now, without wasting any time, I suggest that you go back. Do not stop anywhere. Go directly to Karangadhempel and plead to your wa Badranaya to do something about this problem.

ABIMANYU

Yes, go on. I am listening.

PETRUK

Semar? He can't even speak.

GARENG

He is like a paralyzed person, penembahan. I don't think he will be able to help.

BAGONG

He will if there's a buck to be made.

PETRUK

Come on, it's never that simple. He is very picky, I'll tell you that.

ABIYASA

Trust me, Petruk. If it is Angkawijaya who asks, your father will surely be willing to help.

PETRUK

I agree, and perhaps it will help my father get back on his feet again. Poor father! What a strange illness he has that makes him lie so still! He won't eat or drink - let me tell you it is a real inconvenience for us - I can't even take care of my family because I spend all my time taking care of my father.

BAGONG

That's something you have to do in return, you dig? He once took care of you, and now you have to take care of him.

ABIMANYU

Well, penembahan, I will be leaving now.

ABIYASA

I wish you luck, son. Just be sure that you fulfill these requirements: leave at once, go directly without looking back, and do not breathe for seven *petak*. When you see a *melati* flower, take it with you, hopefully it will protect you on your journey.

(Wayang: Abimanyu exits)

(Suluk: Pathet Sanga JUGAG, laras slendro pathet sanga)³²

*Mulat mara Sang Harjuna esmu kamanungsan,
Ring tingkahira sang maweh gandrung, E---, O---*

(Dialogue)

GARENG

Well, ndara has left, 'Truk.

PETRUK

Yes he has. Let's tell Abiyasa that we are leaving.

GARENG

Just now he said something about requirements, y'know.

PETRUK

That's for ndara Abimanyu, not us.

BAGONG

Wait a sec. These were the instructions: leave directly, and do not breath for seven kilometers.

PETRUK

Well, go ahead and try it if you think you can do it.

GARENG

We have to tell him that we are leaving anyway, 'Truk. We have to be straightforward. A guest should be honest.³³ *Ulerkambang* is always good at this time. *Ulerkambang* at two o'clock. When I am at home I always ask my wife to sing *Ulerkambang* with me at two a.m..

PETRUK

Okay, but don't sing, because your voice isn't good - just turn it over to mBak Tantinah.

GARENG

Please, sing *Ulerkambang*.

(Wayang: Gareng dances)

(Gendhing: Jineman ULERKAMBANG, laras slendro pathet sanga, stops)

(Dialogue)

PETRUK

Hey, the singers are still awake!

(Gendhing: Jineman ULERKAMBANG, laras slendro pathet sanga, suwuk)

GARENG

Well, penembahan. Since Angkawijaya has left, I guess I'll be going. I am off to accompany him.

ABIYASA

Well, by all means, Nalagareng, accompany ndara. I wish you luck and hope you take care of yourself.

GARENG

Yes, certainly, I'll be going. I'll just be moseying along...

ABIYASA

Very well, go. Your lord is getting further and further away, and he's going to leave you behind.

GARENG

Yes, I hear you. I'm history. I'm gone. I'm outta here. I'm...

ABIYASA

So go already! Why do you keep repeating yourself?

GARENG

I'm afraid someone will "dis" me behind my back when I am gone. I'm worried about gossip.

ABIYASA

What kind of gossip?

GARENG

Well, I'm worried about what people might say. They might say, for example, "Oh, I forgot to give money to Gareng". Well, to avoid that I'd better come to the point, don't you think?

ABIYASA

He, he, he. Gareng, are you implying you want some money?

GARENG

Well, if that's not being too rude. But I've always believed that people should express what's on their mind, don't you?

PETRUK

That's real money-grubber talk.

ABIYASA

Cantrik, give Nalagareng some money.

CANTRIK

Well, alright, since he didn't get any up front. What makes me sick is that if the money is given later, they will say we broke the rules, and if the money is given in advance, they will fall asleep, so what am I supposed to do?³⁴

(Cantrik hands some money to Petruk)

GARENG

Thank you, thank you, that's sweet of you. I can use it for buying things, fifty, fifty percent.

PETRUK

It looks like we're gonna get a different deal than usual this time, 'Reng. Unless I end up getting zilch. I might have to sell the puppets, then I'll only have a box to keep rice in.. Anyway, let's switch to pelog *nyamat*.³⁵ We've got good gig tonight, there are a lot of musicians. With just a few fight scenes. *Sinom Parijatha*, sung by mBakyu Pademi. I bet it will be wonderful when it modulates. Sing it, bu.

(Wayang: Gareng leaves, Petruk dances)

(Gendhing : Ketawang SINOM PARIJATHA, laras pelog pathet nem)

(Dialogue)

PETRUK

Excuse me, penembahan, but since your grandchild, ndara Abimanyu, has left, I would like to leave now.

ABIYASA

Of course, Petruk. I am so grateful that you are taking care of my child. You aren't asking for a tip, are you, Petruk?

PETRUK

Oh no, not me, I'm cool. I just take it as it comes. Mind you, I wouldn't refuse money, ahem, but if there isn't any, hey, no big deal.³⁶

CANTRIK

Oh stop it! I know you expect the same as everybody else. Here, take the money. Share it with your friends³⁷ or else you will make a bad impression on people. Here, take it.

PETRUK

Thanks.

CANTRIK

Give some to your friends.

PETRUK

No chance.

CANTRIK

Divide it up equally, unless... I mean we've all got to stay up all night, remember?

PETRUK

Yes, but it isn't the same. *Ngethuk* is much less work but the fee is the same as the *ngandhang*³⁸, see? Ha, ha, ha, ha. C'mon, let's go, 'Gong.

BAGONG

You aren't supposed to say that, dude. Everybody's got to make a living. It's not easy to make a buck. Let's go. Ho, ho, ho.

CANTRIK

Here's the money. Please don't sing. Just take the money and get out of here.

BAGONG

You want a punch in the mouth?! Are you saying I can't sing?! Is that why you give me the money in advance, so I wouldn't sing? Well I don't want your stinking money. Money is for people who work. Beat it, all I want is a tune called *Godril*. It's a standard tune. Hit it!

(Wayang: Petruk leaves, Bagaong dances, and Abiyasa leaves)

(Gendhing: Lagu Dolanan GODRIL, laras slendro pathet sanga)

(Dialog while music plays)

BAGONG

*Parahiyangan style*³⁹.

(Wayang: Bagong dances again)

(Gendhing: Lagu Dolanan GODRIL, laras slendro pathet sanga, mandheg)

(Dialog within song)

CANTRIK

Oh boy! I like this very much. I am enjoying this!

BAGONG

Alright! Gee, the guy playing the *gambang* is great. I am going to give him a blessing someday.

(Gendhing: Lagu Dolanan GODRIL, laras slendro pathet sanga, repeat again and then suwuk)

(Dialogue)

BAGONG

Well, here we are. Maybe I played too long - the holy man has left.

CANTRIK

Don't worry, Mas Bagong. It was time for Penembahan Begawan Wiyasa to enter the mediation room. If you want to leave, tell me. Here, take the money.

BAGONG

Good, thank you, I wish you luck, dhi Cantrik.

CANTRIK

Well, come over again sometime.

BAGONG

Sure, and you can come over to my house when you are downtown.

CANTRIK

I will, sometime. Gee, having friends is great, don't you think so, kang Bagong?

BAGONG

Certainly. Well, that' it, *dhi* Cantrik, good luck to us both, dhi Cantrik, Okay?

2. Adegan Gathutkaca⁴⁰ and Abimanyu

(Wayang: Bagong and Cantrik exit; Angkawijaya and punakawan meet Gathutkaca)

(Gendhing : AYAK-AYAKAN, laras slendro pathet sanga)

(Suluk : Sanga JUGAG, laras slendro pathet sanga)⁴¹

*Hascarya Parta wekasan miwah ekatana,
Neku Wisanggeni Sang Hiwang Isupradipta, E---, O---ng*

(Dialogue)

GATHUTKACA

Hey, brother Andkawijaya, you handsome devil. I've been looking for you, but you've been at Spataarga all this time! Why didn't you invite me? Man, I missed you.

(They embrace.)

ABIMANYU

Dear brother, bless you.

GATHUTKACA

Thank you. Next time you go somewhere, take me along. I can't get enough of you.

(They embrace.)

ABIMANYU

Well, I was in a hurry when I left the palace. I apologize, brother.

GATHUTKACA

Well..., Okay You're a great guy, Angkawijaya. Really great.

PETRUK

It seems like we're always coming and going. I helped you buy this gamelon, remember? So don't leave me.⁴²

BAGONG

When are we going to leave, 'Truk? This place is boring, dude.

PETRUK

Yeah, but at least there's booze, 'Gong.

(Petruc embraces Bagong)

GATHUTKACA

My dear brother Angkawijaya.

ABIMANYU

Please, make yourself comfortable, brother. I'm perspiring.

GATHUTKACA

Man, I am so glad to see you. I missed you.

(He embraces Abimanyu)

ABIMANYU

I missed you, too.

GATHUTKACA

What a guy! Not seeing you for a day is like not seeing you for a year. I really missed you and... *(He notices Petruk)* Hey! What are you looking at, ugly motherfucker?

PETRUK

Hey, I was just going over there to bum a cigarette... You keep doing what you were doing, I wasn't looking for a hug.

GATHUTKACA

You were walking around us while we were embracing. What were you trying to do?

PETRUK

Hey, man, what's your problem?

GATHUTKACA

You were doing an impression of me! I hugged my brother and then you hugged Bagong!

PETRUK

Hey, I missed him! So what? I missed my brother, right 'Gong?

BAGONG

Yep.

GATHUTKACA

What do you mean you missed him? You see each other every day! That doesn't make sense. I was separated from my brother for a long time. You're trying to tell me you missed each other in spite of the fact that you meet every day? You were mocking me!

PETRUK

Now just hold on a minute. Missing someone doesn't have anything to do with time, it's a matter of love. So missing someone in spite of seeing then everyday is not unusual, right 'Gong?

BAGONG

Yep.

PETRUK

And another thing. If I did an impression of you it was an impression of you in a good moment. You embraced your brother because you love him - that's a good thing that I just tried to emulate. I love my brother too. That's a good thing, isn't it?

GATHUTKACA

Well, yeah.

PETRUK

There you go. To imitate a good thing - affection, gentleness, being responsible, - that's a good thing, isn't it?

GATHUTKACA

It is, but you are stealing something from me.

PETRUK

But if I imitate something good, what's the problem?

BAGONG

But don't imitate his cheapness when you pay the musicians.

PETRUK

Of course not, I'd get beaten if I did.

GATHUTKACA

That's enough out of you. Alright, since you imitated a good action of mine, I am not going to get mad.

PETRUK

Yeah. I imitated a good thing.

GATHUTKACA

Alright, alright. You ought to thank God you did.

PETRUK

Yeah. I told you.

GATHUTKACA

Hey! Watch it! You better speak more respectfully.⁴³

PETRUK

Sorry, I forgot.

GATHUTKACA

My brother Angkawijaya.

BAGONG

Ow, ow, ow, ow!

GATHUTKACA

What's the matter?

BAGONG

Nothing.

GATHUTKACA

How come you're crying if nothing's wrong?

BAGONG

Of course I'm crying! When you turned around you weren't being careful and you hit me in the stomach!

GATHUTKACA

You're supposed to stand over there. I, being a *satriya*, sit apart from the rabble.

BAGONG

I was way over here but you kicked me anyway!

GATHUTKACA

Well, I didn't mean it.

BAGONG

You didn't mean it, but it hurt anyway. Hey! Watch that elbow!

PETRUK

Come on, let's get out of here. This is not our place...You shouldn't rush into a place like this, 'Gong.

BAGONG

I was going to ask for a promotion.

GATHUTKACA

What did the holy man say, 'Bimanyu?

ABIMANYU

We are supposed to go to Karangadhempel, kakang mas. Wa Lurah Badranaya is supposed to handle this problem.

GATHUTKACA

Alright, I'll fly you over there, so as not to waste time.

ABIMANYU

If you carry me, what about the *punakawan*?

GATHUTKACA

Just ignore those losers. It is up to them if they are coming or not.

PETRUK

C'mon, don't talk like that. We're friends, remember? Think well of us. As you are flying in the sky, think well of us. Oh, and by the way, give us some lunch money.

BAGONG

We were already given a tip, but you never stop asking, 'Truk.

ABIMANYU

I prefer to walk, brother, in order to build my character.

GATHUTKACA

If you really don't want to fly with me, I will watch over you from the sky, brother.

(*Wayang : Abimanyu exits*)

(*Suluk : Ada-ada Sanga JUGAG, laras slendro pathet sanga*)⁴⁴

*Rikat Sang Gathutkaca,
Kinon mapak Sang Arkasuta,
Tekapnira Kresna Risang Parta meneher muji saktinira,
Sang kinunjaran wang-wang esmu nggarjita, E---*

(Dialogue)

GATHUTKACA

Petruk. Petruk?

PETRUK

What?

GATHUTKACA

And you, Bagong. What are you waiting for? Go on, catch up with ndara Angkawijaya before you get left too far behind.

PETRUK

Alright, I'll follow you.⁴⁵

GATHUTKACA

Don't wait for me, I'm flying.

PETRUK

You're what?

GATHUTKACA

I'm flying.

PETRUK

Are you going to be passing Pracimantara?⁴⁶

GATHUTKACA

And then nJumantara.⁴⁷

PETRUK

Oh, that's west of Eramaka, right?

GARENG

Hey, this guy is going near Ngadiraja.

GATHUTKACA

Flying through the sky.

PETRUK

Is that right? Flying through the sky. Do you mind if I watch?

GATHUTKACA

A person who watches me might get hurt.

PETRUK

Will you be out of control or something?

GATHUTKACA

Well, since you don't want to leave, and would rather watch me take off, I've got a little job for you. Here, tighten my belt!

PETRUK

Well. Finally. For the first time I've got an opportunity to serve my master. No.

GATHUTKACA

I'll give you a thousand.

PETRUK

Hey, now you're talking. I'll do anything if there's some money to be made. Give it to me - a thousand isn't bad for just tightening a belt. To make that kind of money I'd have to break 350 bricks. Which one of your belts, *ndara*?

GATHUTKACA

Here, this *cindhe* belt.⁴⁸

PETRUK

You want it very tight, medium tight, or loose?

GATHUTKACA

If I haven't grunted, that means you haven't tightened it enough.

(Wayang: Petruk tightens Gathutkaca's belt)

PETRUK

O.K., here we go. *(The dalang makes the sound effect of tightening the belt)* Thet, thet, thet, thet, thet, thet, thet, thet, thet, thet, thet, thet, thet, thet. Finished, *ndara*?

GATHUTKACA

Not yet.

PETRUK

But doesn't it hurt?

GATHUTKACA

No. Keep going.

PETRUK

Thet, thet, thet, thet, thet, thet, thet, thet, thet, ...thet. Finished, *ndara*?

GATHUTKACA

Not yet.

PETRUK

Well, I've already done more than I expected to do. Too much sweating for only a thousand. Here, 'Gong, you do it.

BAGONG

No thanks. I knew that in order to tighten *ndara*'s belt it would take more than three nights and days.

PETRUK

Well, here I go again. I'm starting to look like a sucker. Thet, thet, thet, thet, thet, thet, thet, thet, thet, thet, thet, thet, thet, thet.

GATHUTKACA

Uh...

PETRUK

Thet, thet, thet, thet, thet, thet, thet, thet, thet.

GATHUTKACA

Uh...

PETRUK

Sounds like a grunt to me, right 'Gong?

BAGONG

Oh that? That was just the sound of a diesel engine!

PETRUK

So I'm still not done? O.K., thet, thet, thet, thet, thet, thet.

(Wayang: Gathtukaca punches Petruk)

GATHUTKACA

It's already tight! How come you keep tightening it? I told you to stop when I grunted.

PETRUK

(to Bagong) Man, are you deaf? I asked you to listen for me.

BAGONG

What's in it for me? Why should I do you a favor? You didn't offer to share the thousand with me.

PETRUK

Now it's your turn, I'll give you twenty-five.

BAGONG

What for?

PETRUK

You tighten my belt.

BAGONG

You want to imitate *ndara*? Where is the money? Give it to me. Twenty-five is better than nothing.

PETRUK

Tighten my belt.

BAGONG

I don't want to, 'Truk.

PETRUK

Something wrong?

BAGONG

Your belt looks like it has been stepped on by a cow.⁴⁹

PETRUK

Stepped on by a centipede.

BAGONG

By a cow. Whatever. Your belt is falling apart. I don't want to, your belt might break.

PETRUK

So just be careful. You took the money so now you are contractually obligated to do the job. Go on, do it. It's too late to object. You want me to sue you or what?

BAGONG

Man, risking my neck for a lousy twenty-five. What bad luck!

PETRUK

Just be careful, man.

BAGONG

What's done is done.⁵⁰ There, you see 'Truk? It's not going to hold up. Oh shit. Don't get mad, 'Truk. It's broken, just like I told you it would.

PETRUK

You better pay for it! When I bought it new it cost three thousand five hundred. If you don't pay me, I'll sue you. And you know why? This belt is what I use to tighten my sarong. You broke my belt, my sarong fell down in front of everybody, and you embarrassed me publicly. It's your fault and you are criminally libel. Where's the money? Give me three thousand five hundred.

BAGONG

Hey, wait, all I've got is twenty-five. You are the one with the money, 'Truk.

PETRUK

No way. You've got to pay me three thousand five hundred. If you don't, I'm gonna sue you. Do something, damn it! You've got to learn to be responsible, in case you ever get a job.

BAGONG

Ndara, please lend me some money, ndara.

GATHUTKACA

How much?

BAGONG

Three thousand five hundred.

GATHUTKACA

What for?

BAGONG

I've got to pay Petruk for his belt.

GATHUTKACA

Why?

BAGONG

I broke it. I was supposed to be paid twenty-five for tightening it, but I broke it instead.

GATHUTKACA

Where is the belt?

BAGONG

Here, the broken one.

GATHUTKACA

What? This is just a rag! Give him a thousand five hundred.

BAGONG

Are you sure he will accept it?

GATHUTKACA

Just do it, give it to him.

BAGONG '

Truk, since your belt was a piece of shit, our lord will give you one thousand five hundred.

PETRUK

No, I'm sorry, but I demand three thousand five hundred, since that is what I paid for it. What's this one thousand five hundred bullshit? I'm gonna sue you.

BAGONG

He won't accept it, ndara.

GATHUTKACA

Since it was a shitty belt, and Petruk won't accept the one thousand five hundred, just keep the money.

BAGONG

But he says he's gonna sue me!

GATHUTKACA

If he threatens to sue you, tell him to sue me instead. I'll take responsibility.

BAGONG

*(Bagong sings childishly) Eng ning nong, ning eng, ning nong thing eng thing ning nong endhing endhing eng.*⁵¹ So sue me! I even get to keep the one thousand five hundred. *Ning nong ning.*

PETRUK

'Gong, give me that money.

BAGONG

It isn't going to happen, dude. *Eng ning nong*, go sue me, I'm not afraid.

PETRUK

Alright, I'll settle for a thousand.

BAGONG

One thousand? Sorry, I can buy a t-shirt for a thousand, *ning nong*.

PETRUK

Shit. C'mon. How 'bout five hundred?

BAGONG

With five hundred I can buy soup. Sorry, pal, *o eng ong eng*.

PETRUK '

Gong, keep it down. I won't sue you, o.k.?

BAGONG

If you try, lord Gathutkaca will be libel.

PETRUK

How 'bout one hundred and fifty?

BAGONG

I can buy a lot of *pecel*⁵² for one hundred and fifty, sorry dude.

PETRUK

You won't give me any money?

BAGONG

Nope. I'm gonna use it to buy one hundred and fifty *pecel*.

PETRUK

O.k., but if you buy *pecel*, give me the wrappers.

BAGONG

Why?

PETRUK

I want to lick them.

BAGONG

Wheee!

(*Suluk: Ada-ada Sanga JUGAG, laras slendro pathet sanga*)⁵³

*Bumi gonjang ganjing langit kelpa-kelap katon,
Lir kincangira sang maweh gandrung, E---*

(*Pocapan*)

The Prabu of Pringgondani Raden Harya Anom Gathutkaca, also called *Raden Gurundaya*, or *Sang Pencongares*, also *Raden Purbaya*, *Intensimbarja* dons his armour, tenses himself, and then leaps up in to the air and flies like a golden dragonfly.⁵⁴

3. Adegan Perang Kembang

(Wayang: Gathutkaca flies; Petruk, Bagong exit; Cakil and the demons⁵⁵ follow.)

(Gendhing: SREPEGAN, laras slendro pathet sanga, finishes and changes to PANGKUR, laras slendro pathet sanga)

(Dialog with music accompaniment)

CAKIL

My God, slow down, it looks like you ran all the way over here. What's happening here, boy?

SETANAN

I'm afraid I have some bad news, sir.

CAKIL

What bad news, boy?

SETANAN

A satriya just passed by, running amok⁵⁶ through the lines of the soldiers, so that they retreated from him.

CAKIL

My God. Did they fight back or anything?

SETANAN

They did, but they were defeated and most were badly injured.

CAKIL

Shit. Then it can only be an enemy. Show me where he is!

SETANAN

Alright, but be careful, sir, since the satriya seemed *sakti*. He seemed invulnerable to any weapon.

CAKIL

Sheet..., don't worry, boy. If I face this satriya, it is certain that I will defeat him and eat him.

SETANAN

No time to lose, then, sir. Come along, I show you where he is.

CAKIL

Get the other soldiers, they can help against the satriya, boy.

SETANAN

Alright, come, I'll show you.

(Wayang: Cakil and many demons enter and exit; Cakil meets Abimanyu, tancep)

(Gendhing: Palaran PANGKUR, then change to SREPEGAN laras slendro pathet sanga, suwuk)

(Suluk: Ada ada Sanga JANKEP, laras slendro pathet sanga)⁵⁷

*Buta Pandhawa tata gati wisaya,
Indri yaksa sara maruta, O---
Pawana bana margana,
Samirana lan warayang,
Panca bayu wisikan gulingan lima*

(Dialogue)

CAKIL

By the Gods. Grrrrhhh... *Bojleng, bojleng iblis lanat padha jlek-jlekan.*⁵⁸ Oo Wee, so handsome, so handsome - like a demi-god, like a demi-god. Curly hair, beautiful eyes, clean hide, His parent s must be proud of him! His wife must love him!. Well, well, well what a handsome satriya! Oh, and a beautiful smile as well. Well, well, well, I think my face isn't far different, I mean, at a glance, my face is something like his. Very much alike, and if he came over to my house my wife might think he was me. Well, well, well, *Raja satriya candha lukita stabilil jalma pangrepek pangupa dwara sambiwara.*⁵⁹ Tell me where you are from! What's your name! Stop it! Don't smile like you are meeting an old girlfriend. I am asking you *cara buta candha lukita stabilil jalma.*⁶⁰ Hey Satriya! Where do you come from, what's your name, what's your name? Tell me, tell me, stop it, handsome lad, stop it, handsome lad!

ABIMANYU

Buta, you speak crudely. You gesticulate wildly with your hands as you speak, and your spit sprayed on my clothes. I'll have to put an arrow in you for that.

CAKIL

Hey, what a serious satriya!

ABIMANYU

What of it?

CAKIL

Hey satriya! Where are you from, what's your name?

ABIMANYU

Hey Buta! Where are you from, what's your name?

CAKIL

I am proud of my home and my name. I may be ugly but my king still needs me.

ABIMANYU

So tell me!

CAKIL

I am from *Dhandhangmangora*, and I am one of Pandya Bathari Durga's subjects. My name is Ditya Kala Jaramaya. What's your name, boy?

ABIMANYU

A satriya has a sovereign land and a title.

CAKIL

Very well, what is your land and title?

ABIMANYU

I am from *Plangkawati*, and my name is Raden Angkawijaya, also Raden Abimanyu.

CAKIL

Where are you going?

ABIMANYU

Wherever I please.

CAKIL

You cannot continue, you must turn around!

ABIMANYU

I don't think so.

CAKIL

*Sirah buta pating jenggeleg.*⁶¹

ABIMANYU

I will kick you and I will cut your throat.

CAKIL

Well, well, well. Finally a real enemy. I warn you, I will beat you down with my *kemuda*.⁶²

(Wayang : Cakil fights against Abimanyu. Cakil is killed. Repat⁶³ enters)

(Gendhing : Srepegan KUMUDA, laras pelog pathet nem, change to SAMPAK, laras slendro pathet sanga)

(Suluk : Ada-ada PALARAN, laras slendro pathet sanga)⁶⁴

*Kagiri-giri,
Gengnya lir prabata,
Abang kawelagar,
Manguwuh ing mungsuh,
Aminta lawan,
Agro sesumbar,
Kadya yun manubruka*

(Dialogue)+

REPAT (*BLUMBANGSAGARA*)

My God, I have never seen one of my relatives get killed - his blood is splattered on the ground. Oh no! Don't leave me! You, satriya! Tell me your name before I kill you. What's your name?

ABIMANYU

Radyan Abimanyu from Plangkawati. What is your name, Buta?

REPAT

My name is Ditya Kala Blumbangsagara. You will pay for my brother's death!

ABIMANYU

Come on, if you think you're tough.

REPAT

What! You're so small, I'll eat you for brunch!

(*Wayang: Abimanyu fights against Repat, assisted by Gathutkaca. Repat falls down, unconscious. Gathutkaca and Petruk enter.*)

(*Suluk: Ada-ada Sanga CEKAK, laras slendro pathet sanga*)⁶⁵

*Ya ta laruta godha sakuru kula,
Yen amutusa sang sri, E---*

(*Dialogue*)

PETRUK

When he was awake, he looked strong enough to gobble down a couple of pies. But now, ndara lifts his hand and it just falls down. Hey! You are lying on the ground without a carpet! Come on, wake up!

GATHUTKACA

Petruk.

PETRUK

What?

GATHUTKACA

Take your hands off your hips.

PETRUK

Why?

GATHUTKACA

Your armpits stink.

PETRUK

Oh, yeah yeah, usually... That was good, you know. During the fight with the *buta* my lord Gathutkaca flew overhead, (*singing*) *eng, eng, eng, eng, eng, eng*. Oh man, that's cool. The music was good, really good. The drum sounds terrific; *Ndhet dlang tak ndhet dhehlang tak ndhet dhelang*⁶⁶! Yeah yeah yeah! The *saron* played real mellow. In the old days, a woman usually played the *saron*, that was great. In the good old days, musical instruments were associated with various types of people. The one who played *rebab* had to be the oldest. The one who played the *kendhang* had to be young, strong and intense. The person playing the *saron* was a woman, and the person playing the *gender* was an old woman. Oh, man it was great. Go ahead, eat the food, ha, ha, ha. What's up, my lord?

GATHUTKACA

Don't hug me, your breath stinks.

PETRUK

Yeah yeah yeah, that's because I smoke a lot of cigarettes, sometimes *Gudang Garam* brand, sometimes *Kerbau*. It depends on what people offer me, but my breath is always bad.

GATHUTKACA

Hasn't the Buta died yet, Petruk?

PETRUK

Hey, you're right, not yet.

GATHUTKACA

He just fainted.

PETRUK

Kill him, my lord.

GATHUTKACA

It's not my way to kill an unconscious enemy. I will wait until he wakes up.

PETRUK

Better to do it now, he might try something.

GATHUTKACA

Let's just see if he is brave enough to fight me. I'll wait.

PETRUK

Hey, what is this? The buta didn't offer me any money. I think I'll take his belt then. The belt is still good.

*(Wayang: Gathutkaca exits; Petruk takes Repat's belt. Repat wakes up)*⁶⁷

REPAT

Hey! There is a satriya flying in the sky!

GATHUTKACA

Tell me, Buta, where do you come from?

REPAT

I am of the *ditya* ⁶⁸people, *Ditya Kala Blumbangsegara*. Come down here and fight!⁶⁹

GATHUTKACA

Come up here and fight! I'm going to strike your head like lightning!

REPAT

Come down here! I'll eat you up!

GATHUTKACA

Come up here! I'll break your neck!

REPAT

Bullshit! You better watch out ! I'm going to bite you with my fangs and your guts will spill on the ground. Hey! My pants just fell down! Where's my belt? I only fainted for a second and I lost my belt! There it is - there's a thief around here, stealing my belt when I was unconscious. Hey that's it - that's my belt!

PETRUK

(Enters singing) "...Begawan Solo..."⁷⁰

REPAT

Stop, stop!

PETRUK

Hey, what's your problem?

REPAT

That's my belt.

PETRUK

What do you mean this is your belt? You know, there are a lot of stores that sell belts like this. Do you think you are the only one who owns a belt like this? This is a *cindhe* belt that my father in law gave me. How dare you say this is your belt! You can buy this in many different stores. Why do you talk like that?

REPAT

(Aside) Whoa! This guy must have supernatural powers! The way he looked at me just now - he's crazy. Well, whatever. I don't care if that guy is going to gobble me up. Come down here, Gathutkaca!

GATHUTKACA

I'm coming - don't run away!

REPAT

Run away? You're gonna be my dinner!

(Wayang : Gathutkaca fights with Repat, Repat dies; Petruk and Terong⁷¹ enter)

(Gendhing: SAMPAK, laras slendro pathet sanga)

(Dialogue)

TERONG

(An incomprehensibly nasal voice with a fierce stutter) Satriya, you cannot do that to my friend! You knew full well that he was no match for you, and you took the opportunity to torture him *nyek nyek nyek nyek nyek nyek nyek nyek*. Satriya you cannot do as you please with my friends. You think you are tough, but you are just flying *nggweng-nggwing, nggwing-nggwing*. I take that as a challenge!

PETRUK

What are you talking about?

TERONG

Satriya, you cannot do as you please against my friends! Fight me, if you dare! Hey, what is this?

PETRUK

What did you say?

TERONG

Who are you?

PETRUK

What?

TERONG

Are you a friend of that satriya, that satriya?

PETRUK

Say what?

TERONG

Are you deaf or something? Don't your ears work? Maybe you are deaf.

PETRUK

Man, your eyes are goggling out. I'm telling you I can't understand a word you say.

TERONG

I'll write it down for you.

PETRUK

Oh, you are writing something in the sand. "Are you a friend of that satriya?" Oh yes, I am a servant of the satriya.

TERONG

What is your name?

PETRUK

What?

(Terong writes in the sand)

PETRUK

Oh, you ask "What is your name?" My name is Petruk. What's yours, son?

TERONG

Ditya Kala Klonthongklinthingklunthungblung.

PETRUK

What?

TERONG

Ditya Kala Klonthongklinthingklunthungblung.

PETRUK

Your handwriting isn't clear.

TERONG

Well I'll be damned if I'm going to write it down again! Makes me write it over and over! I'm an adult but I still can't speak clearly.

PETRUK

Hey, I can't even understand your complaints. *(Reading)* "Ditya Kala Klonthongklinthingklunthungblung."

TERONG

I'm not going to bother with you. I want a piece of your ndara.

PETRUK

Hey, what did you say?

TERONG

I should be fighting, not writing and writing. I hate writing⁷².

PETRUK

He, he, he. You can bitch all you want, since I can't understand a word you say. You may hate the situation, but that's your problem.

TERONG

No more words, let's fight!

PETRUK

So you want to fight, eh? Tired of threats?

TERONG

Yeah.

PETRUK

Right away?

TERONG

Right now.

PETRUK

Without introducing ourselves?

TERONG

No, what for?

PETRUK

You want to fight like this?

TERONG

Correct. Right now, whether you like it or not.

PETRUK

You mean like this, without musical accompaniment?

TERONG

What's the difference? We get paid the same.

PETRUK

I guess you've got it all figured out.

TERONG

Of course.

PETRUK

Well, if you want to try and catch me, go ahead. Actually, I'm not your enemy. I just came here to talk to you, and see if you would retreat.

TERONG

What do you mean, not your enemy? You're on their side.

PETRUK

Whatever you say, but I don't want to be your enemy. I feel sorry for you, to tell the truth. If I had wanted to, I could have kicked you in the forehead already. If I wanted to, I could have done it. But I didn't want to. I feel sorry for you, knowing that you are just a second-string monster. You are not the varsity monster.

TERONG

What?

PETRUK

Hey, if that's what you want, fine. If you can catch me, go ahead and try - the only thing you'll catch is the wind. But if I wanted to catch you I could have done it easily. I could have punched you with a '*dhes*', and a '*dhiyes*'⁷³. But I didn't want to - I figure they don't pay you very much, and I took pity on your family, you know?

TERONG

Oh, you mean there's no problem between you and me?

PETRUK

Nope, none. Just retreat, that's all.

TERONG

What about my friends? They will scold me. I've go to do something or else they will scold me. Hey, I've got an idea, lets have a fake fight.

PETRUK

Alright, lets pretend.

TERONG

They will think I gave it my best shot, and then they won't criticize me.

PETRUK

Come on. (*Petruk sings sampak, the fight song, as they mock fight*) *Eng nong ning nong eng nong ning tak dhen tak dhen eng tak tak dheleng.*

TERONG

Hey, slow down, will you?

PETRUK

Kendhiling ketak...Hey, we're just fooling around, dude.

TERONG

Yeah, pretending, right. I'm gonna bite you, but this is only pretending. I'll catch you, and knock you to the ground, *bleg*.

PETRUK

I toss you aside, and run away.

TERONG

I lose.

PETRUK

Is this work or is this play?

(Wayang: Terong runs away; Petruk exits)

(Gendhing: SAMPAK, laras slendro pathet sanga, changes to AYAK-AYAKAN, laras slendro pathet sanga)

(Pocapan)

The raksasa who had barred the path of Sang Bagus Radyan Adimanyu and his cousin from Pringgondani, *Dyan* Gathutkaca, have been completely crushed. The bodies litter the ground like trees in a cleared forest. Then the two handsome satriyas hurried to Karangadhempel with their escort of Ki Lurah Nalagareng, Petruk and Bagong. Now let us leave our pilgrims and move to Karangadhempel, where Ki Lurah Badranaya sits dejectedly, betraying a great sadness in his heart.

4. Adegan Karangkadhempel I

(Wayang : Semar⁷⁴, Abimanyu, Gathutkaca, Gareng, Petruk, Bagong)

(Gendhing : Genghing LARAWUDHU, laras slendro pathet sanga, ends.)

(Janturan)

We begin again, in *Paghukuhan* Karangkadhempel,⁷⁵ which is also known as *Klampisireng*. Why is it called Karangkadhempel? Verily it is because the land is fertile and lush with *pala kasimpar*, *pala pependhem* and *pala gumantung*.⁷⁶ The country is prosperous because it is rich in agricultural products. It is called *Klampisireng* because there is a huge black tree in the center of the city. Also in that city there is a house constructed out of many kinds of hardwoods. The walls are painted white, and the windows are tiny. In front of the house a two-colored flag is waving in the breeze, a red and white flag, the symbol of the nation of Ngamarta. Who lives in this house? None other than the leader of the land of Padhukuhan Karangkadhempel who is also the caretaker of the Pandhawa, namely the *punakawan* of Madukara called *Kyai Lurah Semar*, *Nayantaka*, *Badranaya*, *Saronsari*, *Dhudhamanangunung*, *Jurudyahpunta prasanta*, *Janggansemarasanta*, *Wong Bogasampir*, *Bojagati*, and also *Kyai Ismaya*. *Semar* means 'knows what has happened and what will happen'. *Nayantaka*; '*naya*' means 'appearance', '*antaka*' means 'death'. When sad, Ki Lurah Semar appeared as if unto death. *Badranaya*; '*badra*' means 'moon', '*naya*' means 'appearance'. When happy Semar appeared like a full moon. *Saronsari* means 'fascinating in whatever he does'. *Dhudhamanangunung*; since *Kyai Nayantaka* is androgenous in appearance, he is called male but is soft-skinned, he is called female but has a mustache. *Jurudyahpunta prasanta*, signifies that he is the caretaker of satriyas who leads his followers to perfect dignity. *Janggansemarasanta* means teacher of the people who practice asceticism, patience and relief. *Wong Bogasampir* because he does not pursue worldly pleasures; rather he searches for freedom from physical and mental torment. *Bojagati* means 'one willing to serve with all his heart'. *Ismaya* is a reference to the arrival of Si Ismaya, a word derived from '*ismuning*' and '*cahya*' - the 'appearance of light', the pure and clean life. *Kyai Lurah Semar* is a dedicated caretaker with his foundations in *wibawa*, *santosa*, *wicaksana* and *prasaja*. '*Wibawa*' means that everything must be done with high ideals and honesty. Day and night he thought of how he might help his country and nation attain dignity. '*Santosa*' means brave and strong-hearted in accepting the will and power of *Gusti Kang Akarya Jagad*.⁷⁷ '*Wicaksana*' means having great insight, diverse knowledge, and respect for actions based on justice and truth. '*Prasaja*' means never exaggerates, *witing klapa amung saklugune*, not overreacting, not proud, being careful in all situations, in harmony with one's surroundings and behaving with discipline, in a charismatic manner, deep and good intentions manifested in his work. Though a humble man, Semar is called a great caretaker, and is respected by people all through the city of Karangkadhempel, and he is also respected by the ruler of the nation. Because of the caretaker's great influence, it can be said that his back was strong like wood, and the top of his head was radiant as if on fire, and one cannot step on his shadow. He is like a God in human form, or a person as old as a God. He is also called a living *pusaka* and a living *jimat*.⁷⁸ When a bad person stands near Semar, that person becomes good. The entire being of Ki Lurah Semar is a symbol of goodness to the satriyas he served and taught. He is '*bunder*'⁷⁹ in stature, and fat, which means that if one has a strong will, his mind must be *bunder*, strong and intense. His face is *jembar* which means that every aspiration must be followed by *jembar polatan*⁸⁰, light hearted, sensitive, so as not to do anything bad. His eyes are watery which symbolizes that when one looks at something, one should not judge it simply by its appearance, but by its actions. The forefinger on his right hand points, and his

left hand is a tight fist, + which means he always points his satriyas away from evil in order to avoid hardship, away from physical and psychic burdens. His legs are short, which means that every step is careful and never rushed, and has to follow the will of God. There he is, and at this time the sun is red in the sky, *radite rekta, tanggap nawa, wulan hapsa, mangsa karo, wuku galungan*,⁸¹ at ten in the morning. Kyai Lurah Semar is in the front room, sitting in a chaise lounge before a container which held the *palawija* seeds: corn, peanuts, soybeans and wheat. An appetizer is set before him, and strong, sweet, hot tea is ready in the teapot. Cigarettes are provided. But Ki Lurah Semar is as still as a pillar. Judging from his expression, the movement of his eyes and lips, Ki Lurah Semar is deeply grieved. Without notice his servants arrive, along with the satriya of Plangkawati and the satriya of Pringgandani, accompanied by Ki Lurah Nalagareng, Petruk and Bagong.

(*Gendhing LARAWUDHU, laras slendro pathet sanga, ends and becomes ladrang CLUNTHANG, laras slendro pathet sanga, ends.*)

(*Suluk: Pathet SENDHON ABIMANYU, laras slendro pathet sanga*)⁸²

*Elayana mati mati wruh ametrilasa, O---, O---
Manglana mangapitira, O---
Gendhing marioneng tapane si jaka ya,
Lir thathit ya mandraggini, O---
Ya nontona anane si jaka layar,
mBok sri gadhing melathi sor kumuning, O---*

(*Dialogue*)

ABIMANYU

Wa Semar, I have arrived, *kyai*. I offer my good wishes, *kyai*, Wa Semar.

GATHUTKACA

Wa Badranaya, Wa Ismaya, it is I, your son from Pringgandani. I offer my good wishes, wa. Oh, Wa Semar, please take pity on my brother Angkawijaya.

ABIMANYU

Please take pity on me, wa. It's me, Wa Semar.

GARENG

Pa, oh pa. We've only left you a couple of days and you look paler. You hold your hands on your head like a child. Why don't you tell us if you want something? If you are ill, what kind of illness is it?

BAGONG

Well you know, when a man gets older and older he becomes more and more like a child. Taking care of an old person is even more difficult than taking care of a child. Like if you have an important guest over for dinner. The old person might say "Hey! That's my food!" or something like that. That happens all the time - it's really embarrassing!

PETRUK

Well if you ask me, old dad is acting a little wierd. He thinks he is as important as Lord Janaka, the one we serve, who always is silent when depressed, and says nothing to anyone. But Lord Janaka is powerful and rich. Our dad is just a pauper - so how come we have to serve him like a prince? I'm getting sick of this act our father is pulling.

ABIMANYU

Please, Petruk, don't speak ill of your father. Don't you pity him when you look at his pale face?

PETRUK

Of course I do, but..., what else am I supposed to do here? Look at all this food and drink. I had to borrow some money in order to buy this stuff and take care of him!

GARENG

Please, stop it 'Truk. Don't make a scene, you must behave appropriately in front of your elder. Come on.

ABIMANYU

Wa Ismaya, if you really will not speak, I cannot go on. You better kill me.

(*Suluk : Pathet Sanga JUGAG, laras slendro pathet sanga*)⁸³

*Kascarya Parta wekasan miwah ekatana,
Yaku Sang Wisanggeni Sang Hyang Isupradipta, E---, E---, O---*

(*Dialogue*)

SEMAR

*Ae...., aeh, aeh, se bogegek mugek ugek sadulita humel humel.*⁸⁴

GARENG

That's what he always says, *mblegegek mugek ugek* - but we had to wait a couple of days for it.

SEMAR

Well, well. Looks like my boys Angkawijaya and Gathutkaca have come to visit.

ABIMANYU

Yes, it is us, Wa Semar.

GATHUTKACA

Yes, it is us, Wa Semar.

SEMAR

Hey, why are you sitting on the floor? Sit on the chair, son.

ABIMANYU

That's all right, wa, today I wish to kneel before you. It is not Wa Semar who I kneel before, but Sang Hyang Ismaya who is embodied in you.

GATHUTKACA

That's right, that is what Kanjeng Begawan Abiyasa said, Wa Semar.

PETRUK

What's the point of all this? Blessings don't make one rich, how come people are always asking for them?

GATHUTKACA

'Truk, that is outrageous. You are being cynical.

BAGONG

Seems that whenever Thursday night rolls around, Petruk has a relapse and starts to make trouble.

SEMAR

Please, don't worry so much. I am not sick at all, and I don't feel sorry. I am just sad when I think about this situation we have here, which is unusual and dangerous. I don't need to explain it to you, anyone with any brains can appreciate the gravity of the problem.

ABIMANYU

You are right, wa. You are thinking about my parents the Pandhawa, aren't you?

SEMAR

Yes, and frankly I am sorry that your parents the Pandhawa are now working together with the Kurawa in Ngastina. The new teacher there, Kilatbuwana, offers wisdom but ultimately he will get your parents into a big mess. But since I am only a servant, I do not dare try to explain it to your parents. What did your grandpa Abiyasa say?

ABIMANYU

Kanjeng Eyang Panembahan Wiyasa suggested we leave the matter to you, Wa Semar. I will do whatever you say.

SEMAR

Will you do whatever I say? Here, then. Come here, both of you, and sit on the palms of my hands.

(Suluk : Ada-ada Sanga CEKAK, laras slendro pathet sanga)⁸⁵

*Buta Pandhawa tata gati wisaya, Indri yaksa sara maruta,
Pawana bana margana, E---*

(Dialogue)

ABIMANYU

Wa Semar, why do you want me and my brother from Pringgandani to sit on your palms?

SEMAR

Please, just do it. If you really want to let me handle this situation, this is how I begin to put an end to our problems. If you stay here too long you will get into trouble, since soon there will be a confrontation here.

ABIMANYU

Alright, I'll do it. Come here, kakang mas, let's do it.

GATHUTKACA

Ok, yayi, let's follow Wa Semar's advice. Whatever you wish to do with me and my brother Angkawijaya...

SEMAR

I am going to throw you both away. Come, sit on my palms.

ABIMANYU

Are you strong enough that two...

SEMAR

Hey, what is it with you guys? Even if the earth itself were in my palms, I could support it. I will throw both of you away and you will not fall until you land on the lap of Dewi Lesmanawati.

(*Wayang : Abimanyu and Gathutkaca are thrown away by Semar*)⁸⁶

(*Gendhing : SAMPAK, laras slendro pathet sanga*)

(*Dialogue*)

GARENG

My God!

PETRUK

What's the big deal, dude?

GARENG

'Truk, Dad just demonstrated his power, so you better get serious. You just saw yourself how lord Angakwijaya and lord Gathutkaca sat on the palms of his hands and were then thrown away as he uttered the spell "Never fall down until you reach the lap of Dewi Lesmanawati." He just demonstrated his power, so please be serious. (*To Semar*) I honor you, father.

SEMAR

Thank you, my son, I bless you, and may you find happiness in your work, may your salary be sufficient and steady, and may you live with your family in prosperity.

GARENG

Thank you very much, Dad. Hey, boy, come here and honor him. He's got his power back. Get a blessing from him.

BAGONG

Oh father, please accept my *sungkem*,⁸⁷ father.

SEMAR

Of course, my dear Bagong, my youngest son, I bless you. May you live a long life, be loved by your relatives, and may you and your family be prosperous.

BAGONG

I also ask your blessings for my wife and children, father.

SEMAR

Yes, I bless them.

BAGONG

You aren't going to honor him, 'Truk? He's got his power back, you know 'Truk.

PETRUK

Honor, shmonor. Nothing has changed, he is still poor. Feel free if you want to honor him, go ahead. I'd rather save it.

GARENG

'Truk, he is our elder. No matter how ugly he is still an elder, and now he is doing his thing.

PETRUK

Come on, what has he done? How can affairs of state, and the problems of ndara Janaka and the Pandhawa be handled by our father? Ndara Gathutkaca supposedly sat on his palm and was thrown away, but you know that ndara Gathutkaca can fly. He just flew by himself. That's all a bunch of superstition.

BAGONG

Oh shit, what's going to happen to Petruk now?

SEMAR

Please, please, don't try to force your brother Petruk. Let those who wish to do me honor, and he who will not need not. One always gets what's coming to him; let Petruk get his.

PETRUK

Yeah, yeah, I'll get mine. What are you talking about? Gareng and Bagong both do you honor and what does it get them? Nothing has changed. They still only have a wood stove and a bamboo fan.

SEMAR

My my, Petruk, your words just get more and more cynical. If you don't want to honor me, that is up to you, but you needn't shout - it confuses me. Don't be rude to your elder, even if you do not like him. Just go away, get out of here.

PETRUK

Fine. I don't mind going home. Besides, I have been away from my family forever because you wouldn't talk. But now that you can talk, you just get angry, you won't help me out with some money. You have no right to be angry with me. Anybody can do what you do.

SEMAR

What! How dare you! I am your father! If you want a lesson for your impudence, why don't you just go away. But don't feel sorry for yourself when you get hit from out of nowhere. Someone, somewhere will beat you for no apparent reason.

PETRUK

Give me a break, will you? You think you are powerful enough to curse me? I am not guilty of any crime, so who's going to hit me? Everything depends on a person's actions. If one is respectful and kind to other people, no one will hit him. Who would want to beat on me?

5. Adegan Candhakan

(Wayang: Petruk exits; Semar, Gareng, Bagong exit; Petruk enters again.)

(Gendhing: SAMPAK, laras slendro pathet sanga)

PETRUK

As far as I am concerned, one should be good to one's parents but, hey, let's not go overboard here. If your parents are grateful for your respect, that's good. But Semar is impossible. He got mad for no reason at all and he cursed me - "you're gonna get hit out of nowhere" - ha! He doesn't say anything nice, but rather he curses his son. He should have blessed me. Couldn't he see that I just wasn't in the mood to kow-tow to him? Makes me sick. If someone hits me because I am guilty of something, then I deserve it. But if I'm not guilty of a crime, people will mind their own business. Who would want to beat me? I'm a good guy. Why would someone want to beat me?

(Pocapan)

Prabu Dewapawaka is coming .

(Wayang: Dewapawaka enters)

(Gendhing: SAMPAK, laras slendro pathet sanga)

(Suluk: Ada-ada Sanga JUGAG, laras slendro pathet sanga)⁸⁸

*Bumi gonjang-ganjing langit kelap-kelap katon,
Lir kincanging sang maweh gandrung,
Sabarang kadulu wukir moyag-mayig*

(Dialogue)

DEWAPAWAKA

Well, well, well. After a long journey, escorting my friend Raden Janaka to Karangadhempel in search of a person with a topknot, we've finally found the guy. He's big and tall, his nose is long, he's bald-headed, but there is a topknot. And what do you know - this is the neighborhood of Karangadhempel. That's got to be the guy! I'll catch him and kill him.

(Wayang: Petruk is hit by Dewapawaka)

(Gendhing: SAMPAK, laras slendro pathet sanga)

(Dialogue)

PETRUK

What the hell is this! Why did you...?

DEWAPAWAKA

You are the guy with a topknot! You've got a top-knot, so you must be the one to be sacrificed for Praja Ngestina. These are my orders from Rama Penembahan Begawan Kilatbuwana. You are a wanted man.

PETRUK

Oh man, oh shit! What the hell is this all about, and why does he just come here and beat on

me? Does he think it doesn't hurt when he beats me on the head?

DEWAPAWAKA

Hey! You with the top-knot! Don't run away!

PETRUK

What bad luck, I get my ass kicked for nothing. It looks like I've got to fight this guy. I don't have a choice.

DEWAPAWAKA

Hey! You gonna fight me?

PETRUK

Wait, wait, wait - tell me something. Are you a king...

DEWAPAWAKA

Don't ask any questions! I don't want to know you. You are going to die!

PETRUK

Oh my, why am I so scared? My heart is beating. I've got to show courage.

DEWAPAWAKA

Hey! You want to fight me?

PETRUK

Oh my God. Is this because of my father's curse? I used to be courageous, but why is it that my legs are trembling? Why am I getting beaten *plak-plak, plak-plek, pras-pres, pras-pres*,⁸⁹ even though I haven't done anything? Did father's curse bring this about? Parents must be careful not to say something like "You are going to be nothing but a bum". If you do that, the kid may well turn out to be a bum. Maybe I should apologize. The curse has become reality. Now if I stole something, I would expect to get beaten, but I didn't do anything, and I don't even know this guy's name. Oh Dad, I am sorry, dad. What should I do now?

6. Adegan Karangkedhempel II

(Wayang: Petruk goes back to Karangkadhempel and is accepted by Semar, Gareng, and Bagong)

(Gendhing: SAMPAK, laras slendro pathet sanga)

(Dialogue)

GARENG

Father, I honor you.

BAGONG

I honor you, father.

SEMAR

Alright, alright, enough already. Once is enough.

GARENG

Oh dear father, most respected person. All day long I will try my best to serve you.

BAGONG

I will too, father. I will not do anything else, I am going to devote myself to you.

SEMAR

Alright, alright, go on, just do it.

PETRUK

Excuse me, dad. It's me, Petruk.

SEMAR

(to Bagong and Gareng) My sons, a goat is coming into the house. Shoo it away, don't let it in, it might take a shit on the floor.

BAGONG

(to Petruk) See? I told you. You shouldn't be rude to dad. And if you are mad at him, you don't have to upset him. He's really pissed at you, Petruk.

PETRUK

Then bring me to him, 'Gong, and tell him I want to apologize. Tell him to forgive me, that I won't do it again. I was wrong, I was rude to him.

BAGONG

Hey, what's wrong with your head?

PETRUK

Well, you know that father cursed me and said that I was going to get beaten for no reason. But I figured that as long as I didn't do anything wrong, no one would want to hurt me. But then this big and tall *ratu* came up to me for no reason and started slapping me around, punching me, and bouncing me against the wall again and again. I said "Who are you?" and he said "None of your business, you've got to die, you are the one I am looking for." That's what happened, 'Gong. I was trying to fight back but I lost my strength.

BAGONG

Wow, that's some bad luck, 'Truk. Come, I'll take you to father.

PETRUK

Yeah, bring me along, I hope that dad will change his mind.

BAGONG

Excuse me, father, but I would like to speak.

SEMAR

What's up, my handsome boy, my youngest son?

BAGONG

Your son Petruk is here and he wants to apologize.

GARENG

That's right, dad. Please show Petruk some mercy, he has changed his mind and he wants to beg your forgiveness.

SEMAR

No, I'm sorry, but I am a useless old man, that nobody respects. There's no point in honoring me. There is nothing to be gained from my blessings - it doesn't make anyone rich, does it? Don't bother to honor me, take him away, take him away, take him away.

GARENG

Well, sorry to tell you his, 'Truk, but Dad is really pissed off at you. You've got to try and speak to him yourself. 'Truk, throw yourself on his mercy.

PETRUK

Father, I want to apologize. I am asking that you forgive me for the wrongs I have done you.

BAGONG

That's pretty lame.

PETRUK

Be serious, dammit! Please forgive me for my faults, father. I was wrong. On the way home I was attacked for no reason at all.

SEMAR

Well, next time perhaps you will be more alert. Each of us does what we must, but we must be careful. I was very confused, thinking about the problems of our boss, how come you made my life even more difficult? Don't ever do it again - once is enough, Ok?

PETRUK

Yes dad.

SEMAR

Don't treat your parents badly or else your children will treat you badly later on. How would you feel if your children were mean to you? What would you think? That's exactly how I felt.

PETRUK

I understand, please forgive me. From now on I will devote myself to you just like Bagong and Gareng.

SEMAR

Alright, but you get the last blessing. Gareng and Bagong go first.

PETRUK

I understand, I'll follow Bagong.

BAGONG

You only get the table scraps, because you were mean to our father.

SEMAR

Let me tell you something. The situation here is getting more and more dangerous, so be very careful. If something serious happens, and everywhere there is confusion and fear, don't be concerned. Just sit behind me. If you see or hear something, just close your eyes. You should not see what happens.

(Wayang: Janaka arrives)

(Gendhing: SAMPAK, laras slendro pathet sanga)

(Suluk: Ada-ada Sanga JUGAG, laras slendro pathet sanga)⁹⁰

*Niyata laruta godha sang kurukula
Yen amutusa sang sri,
Yen amutusa sang sri, E---*

(Dialogue)

JANAKA

Kakang Semar, I have come, Kakang Semar.

SEMAR

Yes, I see. How are you, lord Janaka?

JANAKA

All is well, kakang.

SEMAR

Well, what is it? What do you want from me?

JANAKA

Kakang Semar, you sound irritated.

SEMAR

No, not really. But since I am no longer needed, why do you come to Karangkedhempel? Semar is of no use, everything is better without Semar. Why don't you hire Togog?

JANAKA

Kakang Semar, I know that you are upset because I went to Negara Ngestina and became the student of Eyang Adi Panembahan Begawan Kilatbuwana. But I have come here today to inform you, Kakang, that the Pandhawa and the Kurawa are going to be reconciled and the Bratayuda will be cancelled due to the efforts of Bapa Guru Kilatbuwana. Don't you think that is a noble cause?

SEMAR

Yes, it is noble, sure. But why did you leave out your navigator and caretaker, the Prabu of

Dwarawati and me? Why didn't you tell me? Is it so difficult to tell me? Is it embarrassing to tell me? I thought we were to stand together in both happiness and grief. I have taken care of you since you were a child, but if you no longer need me, that's fine. Go ahead, if you want to be reconciled with the Kurawa, just do it, but count Semar out.

JANAKA

Kakang Semar, your words contradict each other, since according to Bapa Guru Begawan Kilatbuwana the cancellation of the Bratayuda and the reconcillation of the Pendhawa and the Kurawa requires a sacrifice, Kakang. The first must be Prabu Kresna, and the second is Kakang Semar, Kakang. Since my guru has ordered me, and since a satriya must be devoted to his guru, I have decided to end your life, kakang. How do I fulfill this obligation?

SEMAR

Just go ahead, do it. Come on, kill me. I will be your sacrifice. You have an obligation to your guru, don't you? Why do you hesitate? Why, huh, why? Go on, take that *Pulangpergi* kris⁹¹ and stab me.

JANAKA

Kakang, I don't have the heart to do it.

(Pocapan)

The dubriksa arrive.

(Wayang: The drubiksa⁹² enter)

(Gendhing: SAMPAK, laras slendro pathet sanga)

(Dialogue)

DRUBIKSA

If the deed is not done right away, everything will go wrong. I must take possession of Janaka.

(Wayang: Janaka is possessed by the drubiksa)

(Gendhing: SAMPAK, laras slendro pathet sanga)

(Dialogue)

JANAKA

Kakang Semar, destiny requires a sacrifice. Please don't think I am heartless, kakang. Your life is the price that must be paid for the reconcillation of Pandhawa and Kurawa, kakang. Here is Harjuna's weapon.

SEMAR

Of course, stab me. Stab me with your dagger⁹³.

PETRUK

Close your eyes, *kang*, close them.

BAGONG

Close your eyes, 'Truk. This is getting critical, 'Truk.

GARENG

Ok, close your eyes, 'Truk. Get your hand off my wallet, 'Truk.

SEMAR

Don't be frightened. Close your eyes, close your eyes.

(Pocapan)

At that very moment Sang Arjuna raised his pusaka Pulangeni. But just before the blade fell, Ki Lurah Semar burst into flame. Suddenly Ki Lurah Semar, Nalagareng, Petruk and Bagong evaporated and disappeared from sight.

(Wayang: Semar, Gareng, Petruk and Bagong disappear; Dewapawaka, Janaka enter)

(Gendhing: SAMPAK, laras slendro pathet sanga)

(Dialogue)

DEWAPAWAKA

What's happened, kakangmas Arjuna? Have Ki Lurah Semar and his sons been finished off?

JANAKA

I was just about to stab him with my pustaka when a great fire appeared immolating Kakang Semar, Nalagareng, Petruk and Bagong. It appears that they have vanished without a trace.

DEWAPAWAKA

Well, that's great! Alright, Kakangmas. Let's go home and tell Bapa Guru Begawan Kilatbuwana that Ki Lurah Semar has been consumed by the fire.

(Wayang: Janaka and Dewapawaka exit)

(Gendhing: SAMPAK, laras slendro pathet sanga)

END OF PATHET SANGA

^NOTES FOR PATHET SANGA:

Suluk: Pathet SANGA WANTAH, laras slendro pathet sanga)

Saya dalu araras abyor kang lintang kumedhap,
 It grew late, and the stars were flickering,
Titi sonya tengah wengi lumrang gandaning puspita, E---
 At midnight, the fragrant odor of flowers spread, E---
Karenggyaning pudanira, O---ng
 The sounds of prayers, O---ng
Sang dwijawara mbrengengeng,
 Of the priests, a buzzing,
Lir swaraning madubranta,
 Like the sound of the bumblebees,
Manungsung sarining kembang
 Sucking nectar from a flower

¹ This sentence has the general meaning of "In the beautiful midnight, we begin the story again."

² Candrakirana garden:

³ Brahmana is the same as Brahmin, the priest caste in Hinduism.

⁴ These are stars and constellations from traditional Javanese astrology. Lintang Luku or Waluku is Orion, which is visible in Indonesia from September until March. Banyak Agrem is Cygnus, which is a northern star, best visible in Indonesia on 5 September at 21.00 hours. Gubuk Penceng is Crux, or the Southern Cross, best seen from April until October. Jaka Belek is the red planet, Mars. *Belek* is the Javanese word for the disease conjunctivitis, a condition characterized by a reddening of the eyes. Lanjar Ngirim is unknown. Lintang Bima Sakti is the Milky Way. It is said that if one looks at the night sky and studies the band of stars that constitute our galaxy, one will see the image of the character Bima, (Wrekudara).

⁵ Unknown.

⁶ "And now, once again back on Earth, we end this description and move on to a new description."

⁷ Suluk : Pathet NEM JUGAG Laras slendro pathet nem

Puspa lulut,
 The flower of love,
Sekar adi ngantariksa, E---, E---
 Beautiful like the heavens, E---, E---
Andhe tyas ingsun kalintang pan amung sira, E---, E---
 My heart will always remember you, I will never forget you E---, E---

⁸ "We end the description about the beauty of the atmosphere"

⁹ This is a relatively complicated cue, or *sasmita*, to the musicians to alert them to the upcoming musical selection. "Stars flickering over the meadow" actually means "Fireflies flickering over the meadow". "Firefly" in Javanese is the word *konang*, which rhymes

with Onang-Onang, the name of the upcoming gendhing. I do not know why the dalang did not simply use the word *konang* (firefly) instead of *kartika*, (stars)

¹⁰ Abiyasa, Abimanyu, Gareng, Petruk, Bagong, Cantrik: See illustrations.

¹¹ Cantrik is not to be confused with Cangik, the female servant. A *Cantrik* is a student or disciple of a teacher or holy man.

¹² cantrik: disciples

¹³ (*Cassette No. Tri. Trans., Side A*) changes to (*Cassette No. Tri.5, Side A*)

¹⁴ Parijatha, Sukanandhi and Dhudhhangasak: Types of rice (?).

¹⁵ Joglo style: See illustration.

¹⁶ Sukra Kasih - *Sukra* is Friday, *Kasih* is another word for the *pasaran* day *Kilwon*. The five *pasaran* days are: 1. Manis or Legi, 2. Pahing or Rekta, 3. Pon, 4. Wage or Cemengan, 5. Kliwon or Kasih.

The names of the days of the seven day week are:

English	Javanese	Kawi
Sunday	Ahad, Minggu Radite, Dite	
Monday	Senen	Soma
Tuesday	Slasa	Anggara
Wednesday	Rebo	Buda
Thursday	Kemis	Respati
Friday	Jemuah, Jum'at	Sukra
Saturday	Setu, Tumpak	Saniskara

Many of the names of the Javanese days (Ahad, Senen, Slasa, Rebo, Kemis, Jum'at) are borrowed from Arabic.

¹⁷ soma manis Literally "Sweet monday" See footnote Number 10.

¹⁸ Suluk : Pathet SANGA NGELIK: *aras slendro pathet nem*)

O---, O---
Nihan siswa umatur, O---, O---
 Now the student speaks, O---
Marang risang mahayogi, O---, O---
 To the priest, O---, O---
Sang wipra kadi paran,
 "Priest, what does, Hyang Utipati want?"
Karsaning Hyang Utipati yogya saliring warna, E---ng
 Beautiful colors,
Kang gumelar aneng bumi, O---
 Spread on earth,
Mugi ulun tedahna,
 May I know,
Tandya sang wiku anjarwi, E---, O---
 Would you, E---, O---

¹⁹ Hong mangarcana maya sidi sekaring bawana langgeng

²⁰ The dalang worked as a mason when he was released from prison, hence his expertise on this subject.

²¹ This provoked a lot of laughter from the people in the know. Tristuti's rented house at the time was layed out in exactly this manner.

²² 'Over-acting' - Tristuti used the English expression in performance, perhaps as a nod to the foreigners in the audience.

²³ This is a joke at the expense of the musicians, one of whom took his shirt off during the performance.

²⁴ hadhuh, dhuh. These are exclamations, and English equivalent would be "My gosh", "Wow".

²⁵ Gambang: one of the instruments in the Gamelon orchestra.

²⁶ mBilung is a servant-clown (along with Togog) who follows the Kurawa faction. Actually, they follow just about anyone willing to give them a salary, including the demon Cakil. Their masters are inevitably killed off in an ignominious manner, and Togog and Mbilung are off once again in search of a new employer. See illustration.

²⁷ Suluk: Sendhon TLUTUR, laras slendro pathet sanga)

O---. O---ng
Surem-surem diwangkara kingkin,
 Sad was the expression of (bad) God,
Lir manguswa kang layon, O---, O---
 Like that who (felt) grief, O---, O---
Dennya ilang kang memandise,
 The loss of sweetness,
Wadanaira layung,
 The face languished
Kumel kucem rahnya maratani, O---
 Completely pale, O---

²⁸ A dissertation could be written about this speech alone. I'll touch on a few of the key points: Mati jroning urip literally means "Death within Life" the suggestion is that one put off one's evil passions (death) while one is still alive. Sanetyasing tyas mamasuh badharing sapudhendha "Your mind will try to be free of God's curse by not doing sinful things." This section quotes the poet Ronggowarsito (see note #***, Patet Nem). The last words of this verse is a *sandinama*, or a name of a person or thing imbedded in the verse, ie: **Bor**ong **angga** su**w**arga me**k**si mar**t**aya, which added together spell out the name **Ronggowarsita**, the author.

²⁹ (Cassette No. Tri. Trans., Side A)

³⁰ (Cassette No. Tri.5, Side B)

³¹ Suluk : PATHET SANGA JUGAG, laras slendro pathet sanga)

Myat langening kalangan aglar pandam muncar,
 (the soldiers) Rising from their seats, dispersing, fanning out,
Tinon lir kekonang surem sorote tan padhang,
 Like fireflies, flickering, delicate radiance,
Kasor lan pajaring,
 Under the light of,
Purnameng nggegana,
 The full moon,
Hima hanaweng
 And the clouds are floating

³² Suluk: Pathet SANGA JUGAG, laras slendro pathet sanga)

*Mulat mara Sang Harjuna esmu kamanungsan,
Harjuna appears in all his glory,
Ring tingkahira sang maweh gandrung, E---, O---
His being makes a great impression, E---. O---*

³³ "A guest should be honest".

³⁴ This is a joke at the expense of the musicians, who are supposed to get paid before the performance, but if they are, they tend to slack off. Therefore it is in the interest of the dalang to pay the musicians after the performance.

³⁵ Pelog nyamat:

³⁶ It is extremely bad taste in Java to ask for a specific sum of money, or ask for money at all. This is a joke on Javanese attitudes about money.

³⁷ ie. the musicians in the band.

³⁸ Ngethuk is an easy gong instrument, Ngandhang is the drum, which requires a great deal of skill and physical endurance.

³⁹ Parahiyangan style:

⁴⁰ Gathutkaca: See illustration.

⁴¹ Suluk : SANGA JUGAG, laras slendro pathet sanga)

*Hascarya Parta wekasan miwah ekatana,
Parta behaves, advices and concentrates,
Neku Wisanggeni Sang Hiwang Isupradipta, E---, O---ng
Verily Wisanggeni Sang Hwang Isupradipta, E---, Or--ng*

⁴² An inside joke, and I don't even get it, but everybody laughed.

⁴³ Gathutkaca demands that Petruk address him in high Javanese (*krama*,) instead of low Javanese, (*ngoko*) which he had been using.

⁴⁴ Suluk : SANGA JUGAG, laras slendro pathet sanga)

*Rikat Sang Gathutkaca,
Gathutkaca flew fast
Kinon mapak Sang Arkasuta,
Ordered to meet the sun,
Tekapnira Kresna Risang Parta meneher muji saktinira,
Therefore Kresna Risang Parta always appraised his superiority,
Sang kinunjaran wang-wang esmu nggarjita, E---
He seemed to be glad, E---*

⁴⁵ (Cassette No. Tri 5, Trans. Side B End)

⁴⁶ Pracimantara, nJumantara, Eramaka, Ngadiraja: The names of the places that follow are small villages that, perhaps, are the hometowns of some of the musicians.

⁴⁷ (Cassette No. Tri.6, Side A)

⁴⁸ cindhe belt:

⁴⁹ "Stepped on by a cow, stepped on by a centipede" A javanese idiomatic expression.

⁵⁰ "What's done is done." *Elek-elek 'mbang jambu...*

⁵¹ An English equivalent would be "La la la la la...", etc...

⁵² pecel: A sweet sticky rice wrapped and cooked in banana leaf. Poor man's food.

⁵³ (Suluk: *Ada-ada SANGA JUGAG, laras slendro pathet sanga*)

*Bumi gonjang ganjing langit kelpa-kelap katon,
The earth shakes, and the heavens burn,
Lir kincangira sang maweh gandrung, E---
The act of an angry God*

⁵⁴ "golden dragonfly": a sindiran for the upcoming gendhing.

⁵⁵ Chakil and demons: See illustration.

⁵⁶ Amok: The only word in this translation that did not need to be translated. The only other Indonesian/Javanese word that has entered standard english that I am aware of is the word "ketchup".

⁵⁷ (Suluk: *Ada ada SANGA JANKEP, laras slendro pathet sanga*)

*Buta Pandhawa tata gati wisaya,
Indri yaksa sara maruta, O---
Pawana bana margana,
Samirana lan warayang,
Panca bayu wisikan gulingan lima*

⁵⁸ Bojleng bojleng iblis laknat padha jlek-jlekan is a introductory phrase used only by Buta Cakil. The words "*iblis laknat padha jlek-jlekan*" mean, literally, "damned devils are moving around showing no respect".

⁵⁹ This is some kind of curse, but the meaning has been lost. Not even the dalang or anyone at the STST school for dalangs knows its meaning, but it is still used as a tag line for Cakil.

⁶⁰ cara buta candha lukita stabilil jalma: Unknown.

⁶¹ Sirah buta pating jenggeleg. This means, literally, "many buta heads surround you"

⁶² A type of weapon, also a sindiran for the upcoming gendhing.

⁶³ Repat: See illustration.

⁶⁴ (Suluk : *Ada-ada PALARAN, laras slendro pathet sanga*)

*Kagiri-giri,
Terrifying,
Gengnya lir prabata,
Immense like the dawn,
Abang kawelagar,
Crimson radiance,
Manguwuh ing mungsuh,
Shouting to the enemy,
Aminta lawan,
Challenging a rival,
Agro sesumbar,
Roaring, boasting,
Kadya yun manubruka
Ready to pounce*

⁶⁵ (Suluk: Ada-ada SANGA CEKAK, laras slendro pathet sanga)

*Ya ta laruta godha sakuru kula,
Vanished the temptation of the Kurawa,
Yen amutusa sang sri, E---
When God decided, E---*

⁶⁶ Ndhet dlang tak ndhet dhehlang tak ndhet dhelang: The sounds of the drum.

⁶⁷ (Cassette No. Tri. Trans. Side A end)

⁶⁸ ditya:

⁶⁹ (Cassette No. Tri 6. Side B begins)

⁷⁰ A popular song in the Kroncong style, and a song that means the same to a Solonese as "New York, New York" means to a New Yorker.

⁷¹ Terong: See illustration.

⁷² This got a big laugh. The dalang was, at the time, working as a ghost writer for a popular dalang.

⁷³ dhes and dhiyes: A "bang" and a "boom".

⁷⁴ Semar: See illustration.

⁷⁵ Paghukuhan Karangadhempel

⁷⁶ pala kasimpar, pala pependhem and pala gumantung..

⁷⁷ Gusti Kang Akarya Jagad.

⁷⁸ Living pusaka, living jimat:

⁷⁹ Bunder: round.

⁸⁰ Jember...Jember polatan:

⁸¹ radite rekta: *Pahing* Sunday. Tanggal nawa the ninth day, wulan hapsa, The eight month, (August). mangsa karo The second season, ie the time when trees lose their leaves and flowers (around August). wuku galungan the 11th *wuku*. A *wuku* is an old Javanese almanac that provides information for farming and gives prophecies about a person's future. There are thirty *wuku*.

⁸² (Suluk: Pathet SENDHON ABIMANYU, laras slendro pathet sanga)⁸²

*Elayana mati mati wruh ametrilasa, O---, O---
Manglana mangapitira, O---
Gendhing marioneng tapane si jaka ya,
Lir thathit ya mandraggini, O---
Ya nontona anane si jaka layar,
mBok sri gadhing melathi sor kumuning, O---*

Sendhon Abimanyu: None of my informants could offer much insight into the meaning of this suluk, except that it is used only in conjunction with the character Abimanyu, and that it suggests or denotes the idea of fatigue.

⁸³ (Suluk : Pathet SANGA JUGAG, laras slendro pathet sanga)

*Kascarya Parta wekasan miwah ekatana,
Parta acts, speaks and concentrates,
Yaku Sang Wisanggeni Sang Hyang Isupradipta, E---, E---, O---*

Verily it is Wisanggeni Sang Hyang Isupradipya, E---, Or---ng.

⁸⁴ Ae..., aeh, aeh, se bogegek mugek ugek sadulita huel humel ; Semar's tag line. mbegegek : stillness, Mugek mugek: Stir, move, sadulita "just a little" huel humel: mumble, chew (soft food). Once, in a performance, the dalang Anom Surata once said in a performance that this line is a kind of philosophy or approach of surviving or getting by. First one must think and consider (mbegegek), then make an effort (mugek mugek), even though it may be small (sadulita) he will get something to eat (huel humel).

⁸⁵ Suluk : Ada-ada SANGA CEKAK: *laras slendro pathet sanga*)

*Buta Pandhawa tata gati wisaya, Indri yaksa sara maruta,
Pawana bana margana, E---*

This suluk cannot really be translated, as the words do not form sentences. Mainly, this suluk denotes or suggests existence, and also wind. It also implies the number five; the wind is always associated in Javanese esoteric texts with the number five. More research is needed.

⁸⁶ (*Cassette No. Tri.7, Side A*)

⁸⁷ sungkem: Another word for a sembah, or salute.

⁸⁸ (*Suluk: Ada-ada SANGA JUGAG, laras slendro pathet sanga*)

*Bumi gonjang-ganjing langit kelap-kelap katon,
The earth shakes and the sky is on fire
Lir kincanging sang maweh gandrung,
Like an act of God,
Sabarang kadulu wukir moyag-mayig
Everything comes out and the mountains flee*

⁸⁹ plak-plak, plak-plek, pras-pres, pras-pres: Anomatopea words indicating the sound of getting hit,

⁹⁰

(*Suluk: Ada-ada SANGA JUGAG, laras slendro pathet sanga*)

*Niyata laruta godha sang kurukula
The temptation of the Kurawa vanished,
Yen amutusa sang sri,
When the Gods decided,
Yen amutusa sang sri, E---
When the Gods decided, E---*

⁹¹ Pulangpergi: Two Indonesian words that literally mean: "Come and go" Janaka's kris is called a pulanggeni, not "pulangpergi"

⁹² Drubiksa: See illustration.

⁹³ Semar uses the term pulanggeni:

P A T H E T M A N Y U R A

(Suluk: *Pathet Manyura* WANTAH, *laras slendro pathet manyura*)¹

Ndungkap rahina esmu Sang Hiwang Aruna,²
Kadi netraing anggarapuh,³
Sabdaning kukila ring,
Kanigara saketer, O---ng
Ring kinidungan ing kung,
Lir wuwusing pini panca,
Papeteing ayam wana,
Mak miber ing pagagan, O---

(Narration)

At this time *Panjer*⁴ star is flickering in the sky, floating up above the jungle, reminding people that the time is coming to slowly wake up. Bats are flying to and fro in a race to return to their caves, fearful of arriving home late. The moon is hiding behind the mountain. The wind blows, nudging all living things, as if to wake up all the creatures of the world. The moon dips into the sea and is replaced by the rising sun, whose light reaches every corner, rises, peeping over the horizon, shooting out colors, decorating the east, makes all things bright. Red, yellow, purple and blue light all complement each other.+ Due to the power of *Ywang Surya*,⁵ the world is coming to life, as if waking from a deep sleep. The blue mountains are surrounded by white clouds. The slopes are covered with fog and vaguely one can see coconut trees and a forest. One can dimly perceive villages along the horizon. They are edged by newly sown rice fields, which wave in the breeze, inspiring awe in the viewer. At night, it had been quiet, but when awoken by *Ywang Arka*⁶ many kinds of birds burst into vivid song, glad to greet *Sang Hyang Raditya*.⁷ The birds are excited in the hope of finding food that day. Cocks are crowing and peacocks are flying over the meadows, while bees buzz as they suck the essence from flowers; all things exist side by side to beautify the atmosphere. The farmers are stepping out of their houses and begin to herd their cattle; they hoist their farming implements to their shoulders and carry them out to the ricefields and gardens. Not far behind are the women, bringing their vegetables to market. The women walk single file, and carry many kinds of agricultural goods; they sing and tease one another along the way. And meanwhile, elsewhere this beautiful morning, *Sang Hyang Padawinenang* sits in the *Kayuwangan Awangawangkumitir*⁸, as red light shines in the east.⁹

1. Adegan Awangawangkumitir

(Wayang: Wenang¹⁰, Semar)

(Gendhing: Gendhing BANGBANGWETAN, laras slendro pathet manyura, sirep)

(Narration)

The eastern sky is shimmering brightly, and the western sky glows. But this is not due to the light of the sun, the stars, nor meteors, but verily it is simply the nature of the place known as *Kayuwaran ngAwangawangkumitir*, which is also called *ngAlangalangkumitir*. The light is not daylight, and the darkness is not the darkness of night, but what exists there is a peaceful atmosphere without any conflict. There are no acts of madness and there is no grief, all have been replaced by goodness and patience. That is due to the power of the *Kayuwaran* which always leads to divine acts. The expanse of the *kayuwaran* is an endless vastness, under a bright light. Nothing is felt except beauty and well-being, which together create an enormous sense of relief. Words cannot begin to express the beauty of *Kayuwaran Awangawangkumitir*, and light reflects off of the homes there with the light of the rainbow in various colors+ surrounded by mist - the red, the orange, the pink, the bright blue are all bending like a rainbow, together with bright green, the scarlet and purple. The glittering of the lights, along with the glistening reflections off the surface of the water, is inspiring. One can see a golden castle with a beautiful profile; its roof is constructed from the scales of sea fishes. From a distance it glitters like shining gold. The main support pillars are made of red stones engraved with flowers and ornamented with diamonds. They are supported by plinths of marble, edged with gold. The floor is pink in color, decorated with pictures of birds eating fruit. In the front there are nine red marble steps. In the courtyard there grows green grass like a vast emerald carpet. And in the garden there are many kinds of flowers. Small waterfalls mimic the rhythm of the *Gamelon Lokananta*,¹¹ which echoes across the sky, together with the chirping of birds, through the trees like the voices of a choir of angels in paradise. Verily it is *Sang Ywang Padawinenang* who sits in *Kayuwaran ngAwangawangkumitir*, who, at this time is welcoming the arrival of his son *Sang Ywang Ismaya*, or *Ki Lurah Semar*, who has come to ask advice for the sake of the world.¹²

(Gendhing BANGBANGWETAN, laras slendro pathet manyura, wudhar and then suwuk)

(Suluk: Pathet Manyura JUGAG, laras slendo pathet manyura)¹³

*Jahning yahning talaga kadi langit,
Mambang tepas wulan upamaneka, E---, E---
Lintang toya kusuma yana sumawur, E---, O---*

(Dialogue)

WENANG

Ismaya, how was your trip here to *ngAwangawangkumitir*?

SEMAR

I am safe and sound, and I offer my blessings.¹⁴

WENANG

Of course, Ismaya, I accept your blessings, please accept mine.

SEMAR

Yes, I accept them with gratitude, *Yang Pada Pukulun Sang Ywang Wenang*.

WENANG

What's the matter that caused you to come here?

SEMAR

Why do you ask? You know everything that happens, you even know it if a hair is moved by the wind; you are infallible.

WENANG

Yes, yes Semar. Even though I know what has happened, you must tell me what it is you want.

SEMAR

Well, what I want to know is this: Am I still needed for the establishment of peace in the world, or not? If I am still supposed to look after the *satriyas*, why is it that they won't listen to me anymore? I have been abandoned... they go anywhere they please. If I am no longer needed as the caretaker, I'd better return to heaven.

WENANG

Kakang, Ki Lurah Semar, do not misunderstand. Ismaya, there is no question that you are needed to help solve the problem that confronts the world today. As a caretaker, you cannot be discouraged. Verily, as the Bratayuda approaches, the temptations for your *momongan* the Pandawa will be greater. As the caretaker you must be on the lookout and alert for every hint. In fact, Ismaya, Begawan Kilatbuwana is a means to intensify the knowledge of your *momongan* and settle once and for all the fact that the Bratayuda cannot be cancelled, and that destiny cannot be denied. This is because the Bratayuda will be the end of a period of greed and will be the beginning of righteousness and morality. Without the Bratayuda, the greed will infest the world. Therefore, Ismaya, do not become frustrated, even as I+ order you to return to earth. You must return and influence your *momongan* the Pandawa. For that purpose, I will give you a disguise, and change your appearance. You will not appear as Semar.

(*Suluk: Ada-ada Manyura JUGAG, laras slendro pathet manyura*)¹⁵

*Miyat langen ing kalangyan aglar pandam muncar,
Tinon lir kekonang surem sorote tan padhang
Kasor lan pajaring purnameng nggegana,
Hima hanaweng ing ujung ancala, E---*

(*Dialogue*)

SEMAR

So, I am still needed?

WENANG

Absolutely, Ismaya - you even get to finish off Begawan Kilatbuwana - that's an order.

SEMAR

Well, since you ordered me, I'll try and do my best.

WENANG

Come, get into this changing room. I will give you new clothing. Don't appear in the usual way.

(*Wayang: Semar is transformed into a Suryandadari*¹⁶)

(*Gendhing: SREPEGAN, laras slendro pathet manyura*)

(*Suluk: Ada-ada Manyuran JUGAG, laras slendro pathet manyura*)¹⁷

*Lir satpadeng sun tumuling manguhati,
Puspita medem endah kang warna,
Mider ing taman anon sekar warsiki,
Kumenyut ing tyas baya ta jatukrama,
Kumenyut ing tyas baya ta jatukrama, E---*

(*Dialogue*)

SURYANDADARI

I am now dressed in a satriya's armor - now what, *pukulun*?

WENANG

Your name is no longer Ismaya, but *Bambang Duryandadari*, and you now must go and inspire in the Pandawa the same affection that now is held by Kilatbuwana. Cleanse the dirt of the world, and go at once, lest the Bratayuda be cancelled and the evil prolonged.

SURYANDADARI

I hear you. What about my children? ¹⁸

WENANG

That's your problem, I assume they will follow you.

SURYANDADARI

Don't we have to dress them up, too?

WENANG

No, they are fine. That brown jacket is enough¹⁹.

SEMAR

Well, I have heard your words. I would like to leave now, *pukulun*.

WENANG

Of course. I wish you luck.

(*Wayang: Suryandadari exits*)

2. Adegan Candhaken

(Wayang: Gareng, Petruk and Bagong)

(Gendhing: SREPEGAN, laras slendro pathet manyura)

((Dialogue))

PETRUK

Oh, hey, hey, hey, where are we, Gareng?

GARENG

Oh shit, it's dark in here. Where in the world are we now?

BAGONG

'Truk, let me hold your sarong.

PETRUK

Not so tight, 'Gong.

BAGONG

I can't see where I am going.

GARENG

Oh 'Truk!

PETRUK

Come here, kang Gareng, come here. 'Gong, let's hold on to each other. Let's just let whatever happens, happen.

BAGONG

But let's look for a place with some light. +

PETRUK

Light? It's pitch black in here! Where is father now? I can't see a thing! Father, Father, where are you?

(Wayang: Suryandadari enters)

(Gendhing: SAMPAK, laras slendro pathet manyura)

(Dialogue)

GARENG

It's so bright all of a sudden! Where on earth are we? I don't see any torch or the sun, yet it is bright!

PETRUK

This is hell²⁰, I tell you.

BAGONG

Hell?! - What are you talking about, 'Truk? If someone asks you where you are and you don't know, just tell them you are "In The Moment"²¹.

SURYANDADARI

Nalagareng, Petruk, Bagong, come here, don't...

GARENG

Hey, hey, hey, who is that, 'Truk? Judging from his appearance, his manner, it looks like he's got some Madukara blood in him, wouldn't you agree, 'Truk?

PETRUK

If he's got whiskers, he's probably got Madukara blood²², but not always, kang, not always. You know, one of Werkudara's sons is hairy, but this guy has a full beard.

BAGONG

My son's hairy. Do you think that having whiskers is a good thing?

GARENG

Of course not, that's just my son's name - Harry.²³ But in fact he does not have any whiskers. *(to Suryandadari)* Hey, how do you know my name? Who are you?

SEMAR

If that is your question, I am Bambang Suryandadari.

GARENG

Ah, so you are Mas Surya - but you know my name!

SURYANDADARI

Of course I do. I know your name and many people know your name. You are very popular, a lot of people know about you. +

GARENG

I guess that's true. Yes, many kids know me, every time I pass by the stadium they yell out "Look, that's Gareng, that's Gareng. Hey, where are you going 'Reng? Where will you be performing, 'Reng" "*Gembongan*"²⁴ I say. They all know me.

PETRUK

Nothing wrong with that. Come on, we're still working. Let's go, 'Reng. This guy seems pretty on the ball, and since our father appears to have blown himself up, we better follow this guy. Come on.

GARENG

May I follow you, lord Suryandari?

SURYANDADARI

If you will, I will adopt you as my son.

GARENG

Oh, don't say that, I mean that is just too much. I'm a nobody. Why would you want to adopt me as your son? It isn't proper.

PETRUK

Hey, what is this? Stop bitching at him.

GARENG

Well, it's just that he is so handsome, I mean why would he want to call me "son"? It isn't fitting. (*To Suryandari*) I am not good enough to be your son, but will you take me on as your servant?

SURYANDADARI

No. I will adopt you as my son. If you will not accept it, don't follow me.

GARENG

Very well, I'll be your son. Looks like I've got a handsome dad.

PETRUK

I'll follow you too, sir.

SURYANDADARI

Very good, call me "Father".

PETRUK

Great, now I've got another father. Semar is gone, but I'm better off now. Semar was ugly. 'Gong, come here, 'Gong.

BAGONG

Yeah, okay, I'll do the same thing, go with the flow.

GARENG

Hey, don't follow the crowd.

PETRUK

(*To Suryandadari*) Where are we going, father?

SURYANDADARI

I am going to relieve the Pandhawa's misery.

PETRUK

Well, well, well he seems... Are you, like, on a mission from God?

SURYANDADARI

Correct. I am God's instrument²⁵ who will end the Padhawa's misery. In fact, Begawan Kilatbuwana is the manifestation of an enemy who wants to "disappear" the Pandhawa.

GARENG

Well, great. This is terrific. I right here behind you. I'm not scared now. 'Truk, so what dad got blown up. Who cares now?

PETRUK

Hey, don't talk that way. Let's pray that he is alright, and hope that we will meet him again.

BAGONG

Well, I'll bet Suryandadari will be getting violent in Ngestina. I'll bet they'll be playing *manyura sampak*, right 'Truk?

PETRUK

Do you think I should make it *sampak*? Perhaps I'll request *srepegan* and its *cekak*,²⁶ or just *srepegan*, and then the *rangkep*.²⁷

BAGONG

I bet you won't.

SURYANDADARI

Don't take too long. Come on, follow me to Ngastina Kingdom.

PETRUK

I'm right behind you.

3. Adegan Keputren Ngastina

(Wayang: Suryandadari, Gareng, Petruk, Bagong exit; Banuwati, Lesmanawati²⁸ enter)

(Gendhing: SAMPAK, laras slendro pathet manyura, then AYAK AYAKAN laras slendro pathet manyura, sirep)

(Narration) +

Beautiful is the atmosphere near the mountain, radiant like the smile of a maiden. The fog is lifting into the sky, and a rainbow is bending over a lake. The white clouds are moving, disappearing as the wind blows. In the ladies chamber of Negara Ngastina, Kanjeng Ratu Dewi Banawati is embracing her daughter, the flower of Ngastina palace, Dewi Lesmanawati. The lovely girl hasn't eaten or slept in many days. The only thing on her mind is the intense desire to be with the son of Madukara²⁹, but she dare not tell anyone what is in her heart. This is what her mother is saying, the words coming softly from her lips. (BANUWATI) "Lesmanawati, oh Lesmanawati, don't hurt me this way, my dear. Please tell your mother what is wrong."

(Gendhing: AYAK-AYAKAN, laras slendro pathet manyura, udhar and then suwuk)

(Suluk: Pathet Manyura JUGAG, laras slendro pathet manyura)³⁰

*Miyat langen ing kalangyan aglar pandam muncar,
Tinon lir kekonang surem sorote tan padhang
Kasor lan pajaring purnameng nggegana, E---, O---*

(Dialogue)

BANUWATI

Oh my little girl, Lesmanawati, Lesmanawati, please don't make your mother upset, darling. What are you thinking about? How do you feel? If you are ill, just tell me. You won't eat, you won't sleep, and I am terribly worried about you. Why? Please say something, Lesmanawati.

LESMANAWATI

Oh mother, my respected mother, suppose I tell you? What if it makes you angry, dear mother?

BANUWATI

Oh no, no. As long as you have not committed a sin, I will not be angry, dear.

LESMANAWATI

I yearn for the the son of Madukara, mother.

BANUWATI

*Bat, tobat, tobat.*³¹ You yearn for the son of Madukara! Which one? He has go to be one of your cousins, and that's fine. You know who Janaka is, who I am, who your father is, we are all blood relatives, darling. It is common to miss one's relatives. Who do you long for? You have many cousins in Mardukara, darling. Is it your cousin Irawan?

LESMANAWATI

No.

BANUWATI
Your cousin Gandakusuma?

LESMANAWATI
No.

BANUWATI
Your cousin Sumitra?

LESMANAWATI
No.

BANUWATI
Bat, tobat, tobat..

LESMANAWATI
Since you already know, why do you ask?

BANUWATI
Bat, tobat, tobat..! I know who you mean! As your Uncle Arjuna is visiting here, your cousin may be too shy to visit. When the day comes that your uncle returns to Ngamarta Kingdom, I will tell your love to come here.

(Suluk: Ada-ada Manyura CEKAK, laras slendro pathet manyura)³²

*Kandnagmu Padha warahen den becik mbesuk amendhem baris,
Baris kang prayitna tinumpesan iku wong ing nDarawati,E---*

(Narration)

Just as Sang Dyah Ayu Ratu Dewi Banawati talks to her daughter Dewi Lesmanawati, a violent wind rises up, and before they can act, Dewi Lesmanawati finds Sang Abimanyu on her lap.

(Wayang: Abimanyu and Gathutkaca enter)

(Gendhing: SAMPAK, laras slendro pathet manyura)

(Dialogue) +

LESMANAWATI
Oh my! You startled me! You arrived without a hello, you just dropped out of the sky. Thank God you didn't fall on my chest!

ABIMANYU
I am sorry, *kakang mbok*, I didn't mean to.

LESMANAWATI
Nevermind, it relieved me of my pain.

ABIMANYU
Did I hurt you?

LESMANAWATI
No, you just fell on my lap.

ABIMANYU

Well, thank you very much, it was much better than falling on the floor.

LESMANAWATI

If you fell on the floor, I would weep over you.

ABIMANYU

(to *Gathutkaca*) Kakangmas, I am sorry.

GATHUTKACA

Oh, that's alright, thank God I didn't fall to the floor too.*

BANUWATI

Bat, tobat, tobat.. I never expected this. The sons of Madukara are like their father. They always show up when people start talking about them! Here he is, Lesmanawati, the one you had expected would come. *Bat, tobat, tobat..*, Angkawijaya, you and your father are very much alike.

(*Wayang: Banuwati exits*)

LESMANAWATI I

somehow knew you were coming, brother. Did you feel it too?

ABIMANYU

I did, but I was waiting for the right time. It was Wa Lurah Badranaya who tossed us into the air.

LESMANAWATI

Wa Semar is certainly a clever old man. He knows how to take care of his children. Brother, although I have no right, I missed you, I wanted to see you. +

ABIMANYU

Well, I missed you, too, *kang mbok*. Kakangmas Gathutkaca, just make yourself comfortable...

GATHUTKACA Sure, sure, but I'd rather sit over there. Excuse me, but I'll be just outside.

LESMANAWATI

Come, brother, let's take a walk in the royal garden.

ABIMANYU

Yes, I'll escort you, kakang mbok.

(*Wayang: Abimanyu and Lesmanawati enter the Royal Garden; Gathutkaca exits; Parekan, a maidservant, enters*)

(*Gendhing: SAMPAK, laras slendro pathet bareng*)

(*Dialogue*)

PAREKAN

My God! There is a thief in Ngestina Palace. Oh! That must be the son from Madukara. I must tell his majesty.

4. Adegan Ngastina

(Wayang: Duryudana, Kilatbuwana, Janaka, Dewapaka, Sektisora)

(Gendhing: SAMPAK Manyura, laras pelog pathet barang)

(Suluk: Ada-ada Manyura JUGAG, laras pelog pathet barang)³³

Ana ditya gora kagiri-giri,
Gengnya lir prabata abang kawelager,
Manguwuh ing mungsuh aminta lawan agro sesumbar,
Sru singa nabda kadya yun manubruka, E---

(Dialogue)

DURYUDANA

Dhimas Janaka, you have arrived. How did it go, yayi?

JANAKA

Well, Kaka Prabu Ngestina, I have come here to inform you that I have finished off Kakang Lurah Semar.

PUNTADEWA

Yayi Janaka, did you really have the heart to kill Kakang Semar?

JANAKA

I was obligated to obey our teacher. +

WREKUDARA

What will happen now, now that you have killed Kakang Semar, *Jlamprog*?³⁴ You could have simply brought him here to witness the reconcilliation, but you killed him instead. If there is hell to pay, you will be the one who is accountable.

KILATBUWANA

You need not worry, sons. Don't concern yourselves over Semar's death. He had no power. His absence will be filled by me. Now that we all acknowledge Semar's death, that means that the sacrifice for the reconcilliation of Pandhawa and Kurawa, and the cancellation of the Bratayuda Jayabinangun is complete. And while Kresna has not been caught, you needn't worry, Begawan Kilatbuwana will handle it. Therefore, my sons, today I decree, as witnessed by the entire universe, that the Bratayuda is cancelled.

(Narration)

Byak, byak, byak.³⁵

(Wayang: Parekan enters)

(Gendhing: SAMPAK Manyura, laras pelog pathet barang)

(Dialogue)

DURYUDANA

Bocah emban, I did not call for you, how dare you come into this hall!?

PAREKAN I

Beg your pardon, your majesty, but there is a thief in the palace.

DURYUDANA

If it is just a thief stealing objects, let him take what he pleases. The King of Ngastina will not become destitute.

PAREKAN

But it is not a object, rather your daughter Lesmanawati - she is being assaulted by two handsome satriyas.

DURYUDANA

What! I won't let it happen. My lord, there are strangers assaulting my daughter Lesmanawati.

KILATBUWANA

Dewapawaka, Sektisora! Go to the garden at once and catch those intruders!

SEKTISORA

I will. +

5. Adegan Tamasari

(Wayang: Duryudana, Kilatbuwana, Pandhawa and Parekan exit;

(Sektisora, Abimanyu enter)

(Dialogue)

SEKTISORA

Hey you! Satriya! You are good-looking, but your manners stink. You dare assault Dewi Lesmanawati? Haven't you heard the news that Dewi Lesmanawati is Prabu Sektisora's bride-to-be? Who are you?

ABIMANYU

I am from Plankawati, I am Raden Angkawijaya. Are you the one known as Prabu Sektisora?

SEKTISORA

I am, I am Begawan Kilatbuwana's disciple. You are under arrest.

ABIMANYU

That will not happen.

(Wayang: Abimayu fights Sektisora, Abimanyu is defeated; Gathutkaca meets Dewapawaka)

(Gendhing: SAMPAK Manyura, laras slendro pathet barang)

(Dialogue)

DEWAPAWAKA

You fly like a bird - who are you?

GATHUTKACA

The King of Pringgondani, Gathutkaca. Who are you?...

6. Adegan Candhaken³⁶

(Wayang: Gathutkaca fights Dewapawaka, Gathutkaca is defeated. Kresna, Abimanyu and Gathutkaca enter)

(Gendhing: SAMPAK Manyura, laras pelog pathet barang)

(Dialogue)

KRESNA

Angkawijaya, Gathutkaca, you were defeated!

ABIMANYU

Yes, *wa prabu*, I fought against Prabu Sektisora, Kilatbuwana's disciple. +

GATHUTKACA

I fought against Prabu Dewapawaka, Kilatbuwana's disciple.

KRESNA

You lost?

ABIMANYU

Yes, I was defeated.

KRESNA

Then he was not in your class, boy. You are still a child, you aren't strong enough yet, you could not possibly have won. Even I could not defeat him in battle.

ABIMANYU

But he is the bad guy!

KRESNA

Yes, but he is out of our league. Let's try to find a good bruiser-type. I'm right behind you, boys.

7. Adegan Candhakan

(Wayang: They all exit, then Kresna, Suryandadari, Gareng, Petruk, Bagong, Abimanyu and Gathutkaca enter)

(Gendhing: SAMPAK Manyura, laras pelog pathet bareng)

(Dialogue)

KRESNA

There is no light source, but nevertheless it is bright here. And look: there is a handsome satriya. Well, well, well. Seeing him for the first time, I feel a deep sense of relief in my heart. He must be someone from somewhere. Would you be so good as to tell me where you are from, and where are you going? Who are you, lord? You are handsome - you even smell good.

SURYANDADARI

I will tell you. I was merely wandering about. My name is Bambang Suryandadari.

KRESNA

Oh, Bambang Suryandadari. Hey! You other guys! You are Nalagareng, Petruk and Bagong, aren't you?

GARENG

What do you mean, Gareng? No, I am not. You are mistaken.

KRESNA

Oh, you are not?

GARENG

No, I am not Gareng, I am Legiya. +

PETRUK

Hey, the guy isn't even here!³⁷

KRESNA

Hey! That's Petruk, isn't it?

PETRUK

No, What do you mean, Petruk? Jlegongjaya, not Petruk.

KRESNA

Oh, well, nevermind. I thought you were Petruk. Hey! Isn't that Bagong?

BAGONG

No, you're wrong. I'm not Bagong. I am Eddy.

PETRUK

Hey, that name is too good for you, 'Gong.

SURYANDADARI

Where is this King from?

KRESNA

I am the King of Dwarawati, Prabu Bathara Kresna. Judging from you bearing and manner, you seem to be a satriya willing to help others. I would be very much obliged if you would help me.

SURYANDADARI

What is the problem, King Dwarawati?

KRESNA

Recently, in Negara Ngestina, a priest arrived bringing only insolence. At first glance he seemed interested in setting up a reconciliation between brothers, but actually he means to alter God's fate, ultimately prolonging the problem. This is Begawan Kilatbuwana. If you are willing to help me finish him off, as well as his henchmen Prabu Dewapawaka and Prabu Sektisora, I promise you something in return.

SURYANDADARI

What do you promise?

KRESNA

I will find you a wife.

SURYANDADARI

I'm not in the mood to get married...

KRESNA

Come on, you'll enjoy it. I've got a widow for you named Kanestren.³⁸+

PETRUK

Hey, you are going to cause trouble. I know that mother is old but...

KRESNA

Petruk, mind your own business. I don't care what alias you are using, I know that nose of yours anywhere.

PETRUK

You're right, I am Petruk. But what about our mother?

KRESNA

(to Suryanadadari) I will ask this widow to marry you, because she has been without a husband for quite a long time.

SURYANDADARI

Forget about that for now. What is important is that you asked me to do you a favor and I agreed. Stand aside. I will do it. What does this Begawan Kilatbuwana look like?

8. Adegan Suryandadari and Kilatbuwana

(Wayang: Kresna, Suryandadari, Gareng, Petruk and Bagong exit; Suryandadari and Kilatbuwana enter)

(Gendhing: SAMPAK Manyura, laras pelog pathet barang)

(Suluk: Ada ada Manyura CEKAK, laras pelog pathet barang)³⁹

*Ya ta laruta godha sang guru kula,
Yan amutusa sang sri, E---*

(Dialogue)

KILATBUWANA

A hamsom satriya confidently approaches. Who is this?

SURYANDADARI

I am Bambang Suryandadari. Are you the one called Begawan Kilatbuwana?

KILATBUWANA

Yes, I am Begawan Kilatbuwana. You are staring at me, your hands are fists. Are you angry?

SURYANDADARI

Yes. I am the one who has come to help Prabu Kresna. I insist that Ngamarta Kingdom be given back to the Pandhawa.

KILATBUWANA

No. I have united the Pandhawa and the Kurawa, and the Bratayuda Jayabinangun has been cancelled.

SURYANDADARI

You will only defy the will of God if you are able to step over the dead body of Bambang Suryandadari.

KILATBUWANA

Ha! I will crush you!

(Wayang: Suryandadari fights Kilatbuwana, Kilatbuwana is defeated and changes into Bathara Guru⁴⁰; Suryandadari changes into Semar.

(Gendhing: SAMPAK Manyura, laras pelog pathet barang)

SEMAR

I knew it! It is you, is it not, Bathara Guru?

GURU

Yes, it is I, Kakang Semar. I was disguised as Begawan Kilatbuwana.

SEMAR

Hey, what's the idea? Why did you tempt my *momongan* the Pandhawa? Why did you disturb then thus? You seem pleased to find the Pandhawa destroyed. It was the Gods, after all, who originally decided destiny. Why then do you wish to see it disrupted?

GURU

Please don't misunderstand, kakang. I did this for no one but my grandchildren the Pandhawa so that they would know that the Bratayuda is the end of a period of decadence and the beginning of a period of righteousness that cannot be avoided. No matter who attempts to cancel the Bratayuda, even if I were to make the attempt, the Bratayuda could not be avoided. That is the destiny of the world, and that is what has been written, kakang.

SEMAR

So this was just a test? If you are going to test them again, you have you let their servant know in advance, he, he, he.

GURU

Very well, kakang. I hope you will forgive me.

SEMAR

Alright, then, since you are a god, don't slum down here, don't act like a human being, and don't wait until five o'clock in the morning. Go back to heaven!

GURU

Alright, alright, kakang. +

(Wayang: Guru leaves for Kahyangan; Semar meets Sektisora)

(Gendhing: SAMPAK, laras slendro pathet manyura)

(Dialogue)

SEMAR

Who are you, handsome lad?

SEKTISORA

The King of Sarangglagah, Prabu Sektisora.

SEMAR

Sektisora who? I'll bet you are Endra! Sektisora who?

(Wayang: Semar fights against Sektisora; Sektisora changes to Endra⁴¹)

(Gendhing: SAMPAK, laras slendro pathet manyura)

(Dialogue)

SEMAR

You pulled the same routine as your father, right?

ENDRA

Wa Semar, I was only following my father, kyai.

SEMAR

Well...Why did you say that you were going to be the son-in-law of the King of Ngastina? Whose idea was that? Whose plan was that? Suppose that really happened, it would be embarrassing, don't you think? You are old, how come you like to...

ENDRA

Wa, please forgive my faults.

SEMAR

Go on, go home!

ENDRA

Ok, ok, I'm leaving.

(Wayang: Endra leaves for kahyangan; semar meets Dewapawaka)

(Gendhing: SAMPAK, laras slendro pathet manyura)

(Wayang: Endra leaves for kahyangan; semar meets Dewapawaka)

(Gendhing: SAMPAK, laras slendro pathet manyura)

(Dialogue)

SEMAR

Hey, what are you doing lumbering over here? It is obvious that you...

DEWAPAWAKA

Who are... +

SEMAR

What! "Who are you"!? Don't you recognize me? What is your name?

DEWAPAWAKA

Dewapawaka is my name, prabu Dewapawaka.

SEMAR

What do you mean, "Dewapawaka"! It is obvious that you are Brama. What are you talking about, "Dewapawaka"?!

(Wayang: Semar fights Dewapawaka; Dewapawaka changes into Brama⁴²)

(Gendhing: SAMPAK, laras slendro pathet manyura)

(Dialogue)

BRAMA

Wa, forgive me. I was only following my father Kanjeng Rama Pukulun Bathara Guru.

SEMAR

Well,...don't tempt the Pandhawa anymore with a plot that involves so many gods. It would be alright if the Pandhawa were tougher, but they are not, I am the one who would miss them, you know? Don't get into the act. Let it be your father who does the tempting. Let him do it. You are a kid, so don't get into the act. Or do you want me to curse you, turn you into a worm? Do you want me to swallow you?

BRAMA

No, please, wa, forgive me, wa. Please, wa, I'm worried it's getting too late. I am leaving.

(Wayang: Brama leaves for Kahyangan; Janaka meets Semar)

(*Gendhing: SAMPAK, laras slendro pathet manyura*)

(*Dialogue*)

JANAKA

Kakang Semar, what are you going to do to me?

SEMAR

I am not going to hurt you, Janaka. If there wasn't something in your body, it would be impossible to hurt you. I must get it out of you, or else it will injure you.

(*Wayang: Semar exorcises Janaka; Durga comes out of Janaka's body, terrified. Durga and Drubiksa meet Semar*)

(*Gendhing: SAMPAK, laras slendro pathet manyura*) +

(*Dialogue*)

DURGA

Kakang Semar, I have had enough, kakang. Please don't hurt me.

DRUBIKSA

Oh, please kyai, I've had enough too, kyai.

SEMAR

Well, well, well. Durga.

DURGA

Yes, kyai.

SEMAR

How come you possessed this youth. Is he your type?

DURGA

No, it wasn't me, kakang. This guy made me do it.

SEMAR

I see. Why didn't you enter Janaka's body with this guy? You couldn't do it yourself?

DURGA

He said that if the Bratayuda was cancelled, we would not have anything to eat, kyai.

SEMAR

Get him out of here first.

DURGA

(*to Drubiksa*) Okay, beat it.

DRUBIKSA

I'm outta here.

DURGA

Yeah, beat it, or kyai Semar will chew you out.

SEMAR

Well, well, well. So this is the way you are. Did you forget who I am, or what? You look different, is your hair curled?

DURGA

No, kyai, no. I don't have the stomach to face you. I am the tempting god and I was just trying to tempt them, that's all, kyai. +

SEMAR

I understand that you were just tempting them, but if the temptation was too strong for them, you would have regretted it! I would have crushed you. *Thang, thang, thang, blek, blek blek, beret.*

DURGA

Oh please, kyai, please. I am leaving, kyai, I am going home.

SEMAR

Hey, wait. Wait a minute.

DURGA

What is it?

SEMAR

You dropped your sandal.

DURGA

Right, thanks.

9. Adegan Puntadewa and Kresna

(Wayang: Semar, Durga exit; Puntadewa and Kresna enter)

(Gendhing: SAMPAK, laras slendro pathet manyura)

(Dialogue)

PUNTADEWA

I would like you to forgive me, kaka prabu. I deliberately followed Begawan Kilatbuwana just to find out who he really was.

KRESNA

Yes, I realize that, yayi. But Dhimas Janaka was tempted and possessed by a devil that turned his heart against Kakang Semar. Never mind, everything has returned to normal. Let's go home to Negari Ngestina, Negari Ngamarta, yayi.

PUNTADEWA

I will follow you.

10. Adegan Wrekudara and Duryudana

(Wayang: Puntadewa, Kresna exit; Wrekudara meets Duryudana)

(Gendhing: SAMPAK, laras slendro pathet manyura)

(Dialogue) +

WREKUDARA

Duryudana my brother, where are you going?

DURYUDANA

I am chasing after your brother Puntadewa.

WREKUDARA

Why?

DURYUDANA

They said we were reconciled, so how come he is going home?

WREKUDARA

Your priest changed into Sang Hyang Guru, he was just trying to test the Pandhawa and the Kurawa. The Bratayuda is a fate that cannot be avoided.

DURYUDANA

Really? He was a god?

WREKUDARA

Yeah.

DURYUDANA

Well. So, so... that must have been the story, right?

WREKUDARA

Yeah. So don't misunderstand. The Pandawa are leaving for Ngamarta. Don't make any trouble.

DURYUDANA

Well, if that is the way it is, fine. Go home, yayi. I'm going home too.

(Wayang: Duryudana exits; Wrekudara dances his victory dance)

(Gendhing: SAMPAK, laras slendro pathet manyura, changing to ladrang KAKI TUNGGU JAGUNG, laras slendro pathet manyura, and then AYAK-AYAKAN, laras slendro pathet manyura)

11. Adegan Ngamarta

(Wayang: The Pandhawa, Kresna)

(Dialogue)

PUNTADEWA

Kaka prabu nDwarawati, please don't go home right away. Let me escort you to the meditation chamber, to offer our thanks to *Gusti Byat Ingkang Maha Agung*, who allowed our performance to run the whole night without any trouble. It proceeded from the beginning, to the middle, to the end. +

KRESNA

Yes, yayi. I congratulate you and I am very happy. But yayi, due to my limited knowledge and shortcomings, I might have made mistakes, acted imprudently, and therefore I would like to ask you to forgive me.*

PUNTADEWA

Yes, and I would like to ask the same of you, kaka prabu.

KRESNA

Also, I hope that this whole-night performance helped to glorify the culture of this nation, and set a number of good examples for our children, and be useful to students who are interested in the glory of Javanese culture. Learn from the good examples, and not the bad ones.

PUNTADEWA

Yes, kaka prabu. Kakang Semar?

SEMAR

Yes.

PUNTADEWA

There is a request for us to perform *golek*, kakang.

SEMAR

Yes, I heard. Well, it's from Wonogiri, how 'bout *Ginonjing*, *Ginonjing*?

(Wayang: Golek puppet⁴³ dances for the entertainment of the wayang characters)

(Gendhing: Ladrang GINONJING, laras pelog pathet barang, becomes AYAK-AYAKAN PAMUNKAS, laras pelog pathet barang)

TANCEP KAYON⁴⁴

FOOTNOTES FOR PATHET MANYURA

¹ (*Suluk: Pathet MANYURA WANTAH, laras slendro pathet manyura*)

Ndungkap rahina esmu Sang Hiwang Aruna,
 When the dawn breaks, Sang Hiwang Aruna¹ appears,
Kadi netraing anggarapuh,
 Like the eye of anggarapuh,¹
Sabdaning kukila ring,
 The singing of the birds,
Kanigara saketer, O---ng
 The sunflower waves, O---ng
Ring kinidungan ing kung,
 Singing longingly
Lir wuwusing pini panca,
 Like the sounds of rhyme,
Papeteging ayam wana,
 Wild cocks crow,
Mak miber ing pagagan, O---
 Flying over the meadow, O---

² Sang Hiwang Aruna: One of the names of the God of the sun.

³ the eye of anggarapuh: Literally, this sentence reads "like the eye of the fading/diminishing"

⁴ Panjer star - Venus.

⁵ Ywang Surya - Another name for the God of the sun.

⁶ Ywang Arka - Ditto.

⁷ Sang Hyang Raditya - Ditto.

⁸ Sang Hyang Padawinenang in the Kayuwangan Awangawangkumitir: *Sang Hyang Padawinenang* is the God of Gods, also called Sang Hyang Wenang. *AKayuwangan*, or *Kahyangan*, or *Kayangan* is a realm of heaven, and each God has his own.

⁹ red light shines in the east. A sasmita gending.

¹⁰ Wenang: See illustration.

¹¹ The Gamelon Lokananta is the gamelon said to be in Wenang's Kayuwangan.

¹² (*Cassette No. Tri. 7. Side B*)

¹³ (*Suluk: Pathet MANYAR JUGAG, laras slendo pathet manyura*)

Jahning yahning talaga kadi langit,
 The surface of the lake was like heaven,
Mambang tepas wulan upamaneka, E---, E---
 The floating turtle was as the moon,
Lintang toya kusuma yana sumawur, E---, O---
 The stars were floating, flowers spreading out on the surface

¹⁴ In this scene, Semar uses *krama inggil*, or high Javanese exclusively. Wenang uses *ngoko*, or low Javanese.

¹⁵ (*Suluk: Ada-ada MANYURA JUGAG, laras slendro pathet manyura*)

Miyat langen ing kalangyan aglar pandam muncar,
 (The soldiers) Getting up from their seats, setting off,
Tinon lir kekonang surem sorote tan padhang
 Like fireflies in the dim light,
Kasor lan pajaring purnameng nggegana,
 Under the light of the full moon,
Hima hanaweng ing ujung ancala, E---
 Fog floating over the sky, E---

¹⁶ Suryandadani: See illustration.

¹⁷ (Suluk: *Ada-ada MANYURAN JUGAG, laras slendro pathet manyura*)

Lir satpadeng sun tumuling mangulati,
 It was like a bumblebee, I saw it,
Puspita medem endah kang warna,
 The beautiful colored flowers,
Mider ing taman anon sekar warsiki,
 Wandering around the garden, watching the flowers,
Kumenyut ing tyas baya ta jatukrama,
 Exciting, what was the marriage like?
Kumenyut ing tyas baya ta jatukrama, E---
 Exciting, what was the marriage like?

¹⁸ ...my children: Semar is referring to Petruk, Gareng and Bagong.

¹⁹ That brown jacket is enough: The musicians were wearing brown jackets.

²⁰ hell: "*Alam maut*" Indonesian - world of death.

²¹ In The Moment: "*di dalam sana*" Indonesian. Literally "inside over there"

²² "Madukara blood" Some confusion here. The idea is that he descends from the knight of Madukara - perhaps the fierce Baladewa.

²³ "Harry" A pun based of the word "bambang", which means "whiskers", but what is also a common Javanese name. I have found an equivalent in the similarity between the word "hairy" and the name "Harry".

²⁴ Gembongan

²⁵ God's instrument: "Utusan", literally God's tool or functionary.

²⁶ cekak:

²⁷ rangkep:

²⁸ Lesmanawati: See illustration.

²⁹ the son of Madukara: ie. Abimanyu.

³⁰ (Suluk: *Pathet MANYURA JUGAG, laras slendro pathet manyura*)

Miyat langen ing kalangyan aglar pandam muncar,
 (The soldiers) Getting up from their seats, setting off,
Tinon lir kekonang surem sorote tan padhang
 Like fireflies in the dim light,
Kasor lan pajaring purnameng nggegana, E---, O---
 Under the light of the full moon,

³¹ Bat, tobat, tobat: An exclamatory phrase, used by women exclusively. "My, my, my." is a close equivalent

³² (Suluk: *Ada-ada MANYURA CEKAK, laras slendro pathet manyura*)

*Kandnagmu Padha warahen den becik mbesuk amendhem baris,
Baris kang prayitna tinumpesan iku wong ing nDarawati,E---*

³³ (*Suluk: Ada-ada MANYURA JUGAG, laras pelog pathet barang*)

*Ana ditya gora kagiri-giri,
There is a ditya, Staring fiercely,
Gengnya lir prabata abang kawelager,
Immense like the blood-red dawn
Manguwuh ing mungsuh aminta lawan agro sesumbar,
Shouting at the enemy, Challenging his rival, roaring, boasting,
Sru singa nabda kadya yun manubruka, E---
Like a lion roaring as if about to pounce, E---*

³⁴ Jlamprog: A pet name for Janaka, used exclusively by Wrekudara.

³⁵ Byak, byak, byak.:

³⁶ (*Cassette No. Tri.8, Side A*)

³⁷ An inside joke, I suspect Legiya is one of the musicians and is slacking off. By now it is past four in the morning.

³⁸ I've got a widow for you named Kanestren: Kanestren is the name of Semar's wife.

³⁹ (*Suluk: Ada ada MANYURA CEKAK, laras pelog pathet barang*)

*Ya ta laruta godha sang guru kula,
Vanished the temptation of my guru,
Yan amutusa sang sri, E---
When God decided, E---*

⁴⁰ Bathara Guru: See illustration.

⁴¹ Endra: See illustration.

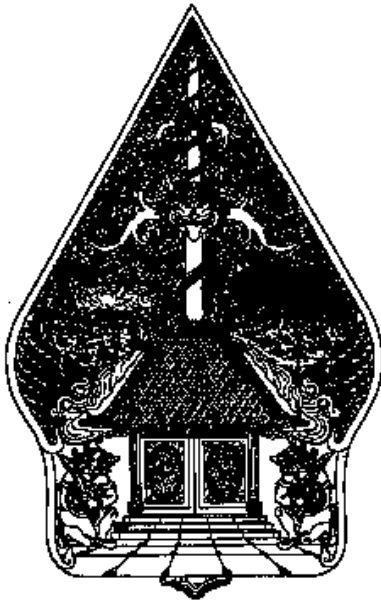
⁴² Brama: See illustration.

⁴³ Golek Puppet: See illustration

⁴⁴ The Kayon, or tree of life, is placed in the center of the screen, signifying the end of the performance. See illustration

Appendix 1. Dramatic Persona of KILATBUWANA

(In order of appearance)



KAYON - also called Gunungan, the all purpose prop of the wayang world. It is the spade-shaped object placed center stage while the overture plays. When the action begins, it is moved off to the left. It is moved back to the center, tilted to the left or to the right, between acts to signify transitions. At other points in the course of the drama, it may represent a forest, a mountain, the ocean, the gate to a courtyard, or, when waved and shaken, a tempest, a fire, clouds, dust rising from a battlefield, or signifies the occurrence of a supernatural event, for example when a character transforms into something or someone else.

PAREKAN - Two maidservants to the king. They are usually the first characters to enter the scene. They appear together, bow and sembah to the king when he enters, and seat themselves behind him. They do little else.

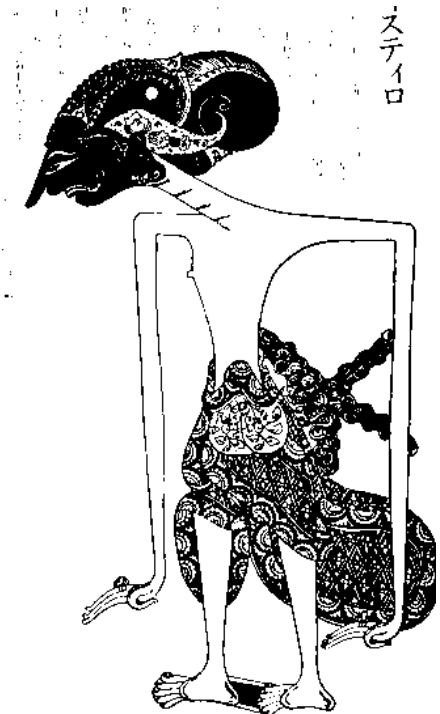


DURYUDANA - Also called Suyudana. The King of Ngastina and the eldest of the 99 Kurawa brothers. Benedict Anderson, in "Mythology and the Tolerance of the Javanese" writes: "He is a great monarch, yet fated to destroy himself and his throne. Though vain and easily swayed by his advisors, he is a worthy antagonist for the Pendawa. Indeed, without him the Pendawa would not be the Pendawa. The Gods have doomed Ngastina long before he was born."



KILATBUWANA - Teacher to the Kurawa and Pendawa. He appears in this story only, and is a character original to the Javanese version of the Mahabarata tales. If this were a film, he would be played by either John Carradine or Anthony Hopkins.

PUNTADEWA - Also called Dharmakusuma or Judistera. The eldest of the Pendawa brothers. An intellectual of high moral character. "The pure type of Good King. The blood in his veins is white. He never raises his voice in anger, never rejects a request from anyone, however humble. His time is spent in meditation and the accumulation of wisdom." (Anderson, op.cit.) He will be played by William Hurt, or if unavailable, John Hurd.

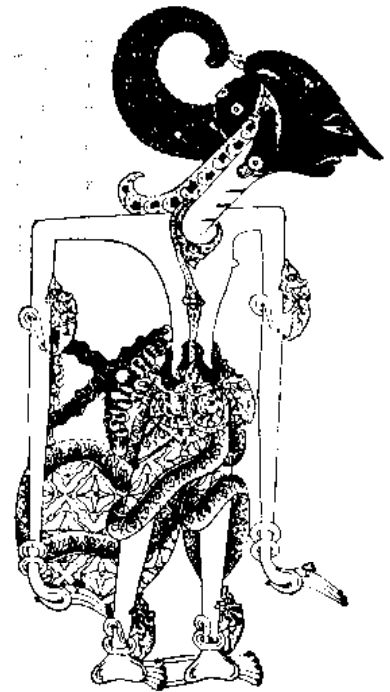


WREKUDARA : also called Bima. Second Pandawa brother. "Wrekudara is the most feared of warriors...He scorns pomp and finery. He bows to no one. Even to the Gods he speaks in ngoko, a form of Javanese used for social inferiors. Merciless to his enemies, gigantic, heavily muscled, hairy, with protruding eyes and thunderous voice, he is the complete contrast to his elder brother. Nevertheless, his unswerving honesty, loyalty fortitude, and military skill make him among the most admired figures in the wayang." Marlon Brando circa 1963.



JANAKA - Also called Arjuna. Third Pandawa brother. "Unequaled warrior on the battlefield, yet physically delicate and beautiful as a girl, tender-hearted yet iron-willed, a hero whose wives and mistresses are legion yet who is capable of the most extreme discipline and self-denial, a satriya (knight) with deep feeling for family loyalty who forces himself to kill his own half-brother, he is, to the older generation of Javanese, the epitome of the whole man." Nowadays, however, he is considered effeminate, or worse. Midianto, a young dalang who teaches at Berkeley once pointed out this character's arrogance and

womanizing and concluded "Arjuna is a real asshole." Imagine Henry Fonda, Montgomery Cliff, Denzel Washington.



NAKULA AND SAHADEWA - Youngest of the Pandawa Brothers, identical twins. Share the same father, but not the same mother as their elder brothers. Something of an enigma, or perhaps just uninteresting. They do not do very much in the course of the story cycle, but are well behaved and general good all-round satriya. The Nelson brothers in their first dramatic role.



SANGKUNI - Chief advisor to Duryudana and the Kurawa clan. While quite a Machiavellian figure in the original Indian Epic, he has, along with Durna, taken a comic turn on arrival in Java. As in the original, he is a brilliant, ruthless tactician and an expert in psychological warfare. In peacetime, he is an insider's insider and a shrewd master of public relations. Sniveling coward on the battlefield. It is a great pleasure to see, in the final series of plays depicting the Bratayuda War, Sangkuni get his lying jaws ripped

apart by Bima. In the shadow play, he sounds like and resembles a cross between Peter Lorre and Truman Capote.

KRESNA - Half-God, half man. Skin black as coal. The king of Dwarawati and mentor/advisor to the Pandawa. "...the consummate politician, diplomat, and strategist of war. By far the most intellectually brilliant of the Pandawa faction, it is Kresna who makes their final victory possible. On the other hand, he is a conscienceless liar and an unscrupulous schemer who never hesitates to break the rules when he feels it is necessary." Sidney Poiter, cast against type, but more likely an imperious British actor straight out of the RSC - Ian McKellen, Brian Cox, etc...



BANUWATI - "The youngest daughter of Prabu Salya and Duryudana's queen in Ngastina. Her proud bearing is indicated by her uptilted nose and scornful smile." According to some versions she has a long-standing affair with Arjuna - and when Duryudana dies, Arjuna takes her as a wife. Witty and vivacious, and far smarter than her husband, who is

wrapped around her finger. Sigorney Weaver, Kathleen Turner, Barbara Stanwick, Eartha Kitt, Nancy Davis.



CANGIK - An elderly maidservant. A comic character whose life's ambition is to marry off her daughter, Limbuk. "In spite



of her emaciated figure, shrivelled breasts, and grotesque features, she is extremely coy and vain, as the comb she constantly carries about with her testifies. Her voice is high, shrill, and whistling, as she has no teeth." Watch the film "Baby Doll" and note the character played by Mildred Dunnock.

LIMBUK - Cangik's daughter, also a comic relief character. A full-figure gal. "Though her appearance differs strongly from her mother's, she has the same determined sense of her own superior attractions.

She too carries a comb with her everywhere. Her voice is loud, low, and oddly touching." In keeping with changing times, many improvised comic interludes bring up issues of contraception, education, and the shifting role of women in society. Chloe Webb would be perfect, though we'll probably have to settle for someone leftover from the cast of "Babes".



DURSASANA - Singularly unpleasant character, but at least he has a good sense of humor. Pretty good in a fight; ultimately ripped into pieces by Bima in the Bratayuda War. Well described by the dalang in the narration. (Page **). Al Bundy would be perfect.

DURMAGATI - Kurawa soldier. pg 115 encyclopedia wayang (Not pictured)

CITRAKSA - One of the Kurawa brothers.

Army officers. (Not pictured)

CITRAKSI - One of the Kurawa brothers. Army officers.
Has a serious stutter. (Not pictured)

ASWATAMA - Soldier on the Kurawa side, son of Durna.

SEKTISORA - The King of Carangglagah, disciple of
Kilatbuwana. (Not pictured)

DEWAPAWAKA - The King of Ngembatladheyen, disciple
of Kilatbuwana. (Not pictured)



SAMBA - Kresna's son. Dutiful and honest, a fine young satriya. Many dalang make humorous allusions to him being gay, but they don't consider it a particularly important aspect of his character.



SETIYAKI - Commandant of the Dwarawati Army. Short in stature but fierce in a fight. Straightforward and down to earth. Joe Pesci, Sam Fuller, Jimmy Cagney, Edward G. Robinson.





UDAWA - Officer in the Dwarawati Army. Excellent soldier. Toshira Mifune or Lee Marvin.

DURNA - Priest, teacher and advisor to the Kurawa. In the Javanese version of the Mahabarata he has evolved into a rather comic character, harassed and long suffering, never getting any respect, but nevertheless is invaluable to the Kurawa and a master in the art of war with profound supernatural powers. Eddie Cantor, Mel Brooks, a sagely Rodney Dangerfield.



DURGA - One a beautiful Goddess named Dewi Uma, cursed and transformed into a Raksasi (Ogre/monster) because she dissed her husband. "...the goddess of violence, darkness, and death. Her abode is in Setragandamaju, where she holds sway over ghosts, vampires, and other malevolent spirits. In the lakons she is always associated with the left)Kurawa) faction and unceasingly schemes to destroy the Pendawa. Most dreaded of the Gods,

even her husband, Bathara Guru, cannot prevail against her will. It is only Semar before whom she flees in helpless terror." Lotta Lenya, Margaret Hamilton.

KLENTHINGMUNGIL - Also called TERONG, which means "Eggplant", which his nose resembles. A comic, ungainly ogre with a nasal, practically incomprehensible voice.



TOPENGGREGES - A setanan, or satanic, malevolent spirit from Setragandamaju. Gary Coleman in a comeback role. (Not Pictured)

PALASIYA - Ditto. (Not Pictured)

ABIYASA - Once a young king of Astina, he gave up his throne and worldly possessions for a life of peace as a hermit. At the time of this story, he lives at the

Saptarengga monastery on Retawu Mountain. Sir Alec Guinness type.



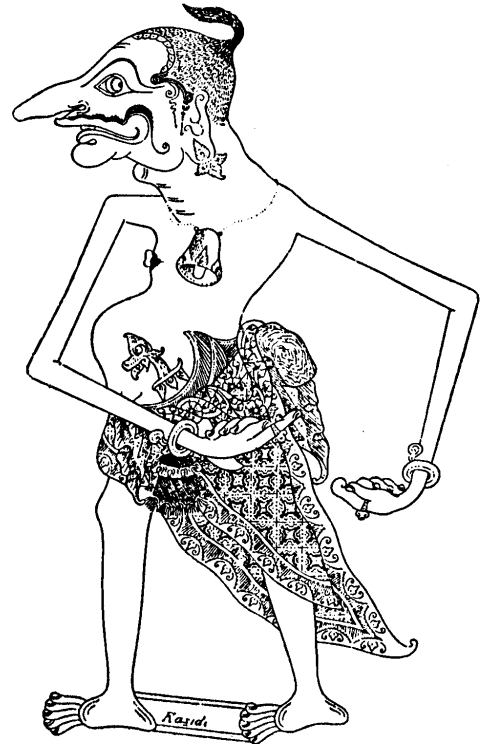
ABIMANYU - Son of Arjuna, and much like his father. Wesley Stipes would be a good choice.

GARENG - One of the punakawan or comic servants to the Pandawa. Like all the punakawan, he is "unstuck" in time, and can comment overtly about topical issues, while the heroes and Gods generally only make subtle allusions to current events. Gareng is the eldest son of Semar. Said to represent logical, analytical types of people. Wall-eyed and lame, with a crooked wrist to boot. "Specializes in puns and sly insinuations rather than slapstick. Like Semar and



Petruk (see below), he is really immortal and accompanies each generation of the Pandawa family

on their innumerable wanderings and adventures." Harassed and long suffering, occasionally shrill and nervous. Gene Wilder, Marty Feldman, Elisha Cooke Jr., Peter Lorre, John Cassal.



PETRUK - Semar's second son, said to represent the artist.

Beautiful singing voice, and light on his feet. Also called 'Kanthong Bolong' (literally 'hole in pocket') because like most artists he never has any money, except what he can rip off suckers. "...notable for his scrawny build, huge, predatory mouth, and long, inquisitive nose. His special delights (and those of the audience) are practical jokes and comic horseplay. But when called upon he is a redoubtable (because he is totally unscrupulous) fighter." Grouch Marx was his human incarnation.





BAGONG - Semar's third son, said to have been created from Semar's shadow. Also said to represent the average joe. Absolutely no musical ability; many comic routines have Petruk vainly attempting to teach his younger brother to sing. Not too bright, either. Short and fat, with a low, deep, slow voice. Persistently a victim of comic misunderstandings. Lou Costello to Petruk's Bud Abbott.

harassed. (Not Pictured)

GATHUTKACA - Bima's son from a tryst with a female ogre. Has the ability to fly. Very much like his father, but with a better sense of humor. Unhesitating, loyal and patriotic.



CANTRIK - (not to be confused with Cangik) Abiyasa's comic servant, tall, skinny, and



CAKIL - An ogre of the forest. Notable for the fact that he gets killed in virtually every performance of the wayang, and has since prehistoric times. Apparently he never learns. Grotesque, with a low forehead, jutting fangs, and a spastic, energetic way of moving. Name the actor you hate the most in the world.

SETANAN - Literally a 'satanic' figure. An ogre or demon of the underworld. Telly



Savales.

REPAT - A big, ungainly, generic ogre. (Not Pictured)

SEMAR - Probably the most important figure in the wayang world. He represents Java itself. He cannot be found in the original Indian version of the Mahabarata, but like his sons, is an original Javanese addition. It has been surmised that he is a figure out of Java's animist pre-history, and that

before the Indian colonizers arrived in the seventh century the stories revolved around him. When the Indian Gods took over, Semar became their servant, just as the Javanese were servants to their Indian occupiers. But ultimately Semar is the most powerful God, and he maintains his humble position out of choice. Physically he is obese, with breasts like a woman; his sex is ambiguous. "He is the repository of gentle jokes, his clowning, and even his persistent farting. Anyone who has witnessed a Javanese shadow-play will recall the wave of deep affection and respect which flows out of the audience towards Semar when he appears." Jonathan Winters, or perhaps Divine would be good casting.

WENANG - A God, the elder brother of Bathara Guru. Like Semar, he is grotesque in shape but extremely powerful. "squeaky voice and a wry,



conic manner, "...but wise and subtle." "...he carries out

Bathara Guru's orders but generally contrives to interpret them in favor of the Pendawa".



SURYANDADARI - Semar in disguise. The Lakon Kilatbuwana is typical among carangan or "branch" lakons in its use of disguises, mistaken identities and maling, or transformations. In the stratified, hierarchical Javanese world view, profoundly rich dramatic, thematic and comic possibilities are implicit when a God is disguised and a commoner, or vice versa. (Not Pictured)

LESMANAWATI - Daughter of Banuwati and King Duryudana. Major babe. Christine Applegate, etc... (Not Pictured)

BATHARA GURU - The Supreme God.

ENDRA - A God, the son of Bathara Guru.

BRAMA - The God of Fire.

GOLEK - A three-dimensional wooden puppet, usually a beautiful maiden, who (depending on the dalang's style or mood) dances at the end of certain wayang performances for the entertainment of the two-dimensional wayang kulit puppets. (Not Pictured)